Centennial

1876

Portfolio.

A Souvenir of the International Exhibition.

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Emma P. Jeffers.
146 West-34th St.
Sept. 1876.

CENTENNIAL PORTFOLIO:

A SOUVENIR OF THE INTERNATIONAL EXHIBITION

AT

PHILADELPHIA,

COMPRISING

LITHOGRAPHIC VIEWS OF FIFTY OF ITS PRINCIPAL BUILDINGS, WITH LETTER-PRESS DESCRIPTION

By THOMPSON WESTCOTT.

PHILADELPHIA:
THOMAS HUNTER, PUBLISHER,
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1876.

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THE INTERNATIONAL EXPOSITION OF 1876.

THE idea of holding a grand commemoration of the centennial anniversary of the independence of the United States was naturally such a one as would present itself to the popular mind whenever, in the progress of time, the approach of the new century was thought of. In 1832, with great unanimity, the centennial anniversary of the birth of Washington was celebrated throughout the country, so that the centennial idea grew up with the present generation, and was becoming more prominent as regards the national anniversary while years rolled on. The first formal movement toward the adoption of a resolution to celebrate the centenary of national independence was made by the Franklin Institute and Academy of Fine Arts of Philadelphia, which memorialized Congress toward the close of 1869 in favor of holding an international exhibition. Philadelphia, the birthplace of American independence, was designated as proper for the exhibition because it was the seat of the Continental Congress during nearly the whole of the Revolution, and in 1776 the resolution of independence and the accompanying declaration of reasons for that act were adopted at the State house. The presentation of this subject attracted attention throughout the country.

Shortly after the memorial was presented, the councils of the city of Philadelphia appointed a committee upon the centennial celebration, but during nearly a year Congress took scarcely any notice of the design. It was not formally considered until the session of 1870–71, and at that time, besides the State of Pennsylvania, the only advocate among the commonwealths of the Union was the State of New Jersey, which in February, 1871, appointed a committee to visit Philadelphia and to communicate with city councils. On the 3d of March of that year a bill was passed "to provide for celebrating the one hundredth anniversary of American independence by holding an international exhibition of arts, manufactures and products of the soil and mine, in the city of Philadelphia and State of Pennsylvania, in the year 1876." The preamble said, "As the exhibition should be a national celebration, in which the people of the whole country should participate, it should have the sanction of the Congress of the United States." The act then proceeded to provide for the appointment of one delegate from each State to constitute a commission, to be nominated by the governors of the States and Territories and appointed by the President.

This bill created a body which was without means of subsistence. Although appropriations were asked of Congress for the purpose of carrying out the design of the exhibition, everything connected with providing for the expense of the display was stricken out of the bill. Nor was there authority given to the Commission to raise a penny by subscription. At this juncture the councils of Philadelphia came forward and appropriated money for the expenses of the

U. S. Commission; and if this had not been done, this body would have adjourned *sine die*, so crippled was its condition under the original act of Congress. Nevertheless, the Commission assembled, and expecting great difficulty in prevailing upon Congress to make appropriations to carry out the cost of the exhibition suggested that a financial corporation should be created to raise money and erect the buildings. Accordingly, on June 1, 1872, Congress passed an act creating the Centennial Board of Finance, with authority to receive subscriptions to the capital stock not exceeding ten million dollars, to be divided into shares of not over ten dollars each, and to use the proceeds for the erection of the buildings and all suitable fixtures and appurtenances, and for carrying on the exhibition to its close.

The passage of this act gave vitality to the entire project and rendered it possible of success. The act of Congress created a corporation, to be formed by the subscribers to the stock of the board. Shortly afterward subscriptions were obtained, principally in the city of Philadelphia, under which the board was organized, with John Welsh as President, Frederick Fraley Secretary and Treasurer, and a Board of Directors. The first work of the Board of Finance was to make proportionate the stock of $10,000,000 to the States of the Union, according to their population, for purposes of subscription. One hundred days were allotted to the States and Territories to take up their quota of stock. The State of New Jersey subscribed $100,000 to the stock; Delaware, $10,000; New Hampshire, $10,000; Connecticut, $10,000; and there the State subscriptions ended. The city of Wilmington subscribed $5000. The State of Pennsylvania did not subscribe to the stock, but gave one million of dollars to the Commission for the erection of the building since known as Memorial Hall, which is to remain permanently in the Park as the property of the State. The city of Philadelphia subscribed nothing to the stock, but made several appropriations for the expenses of the Centennial Commission, and appropriated $1,500,000 besides, a portion of which was expended in erecting Horticultural Hall and the balance in the construction of Machinery Hall. Both of these buildings, therefore, belong to the city of Philadelphia, and are permanent. The Commission was thus relieved of the burden of providing for a large proportion of the estimated expenses, so that the task before that body was comparatively easier than it was at the beginning.

Under the original act of 1871 it was provided that whenever the President should be informed by the governor of Pennsylvania that provision had been made for the erection of exhibition buildings, he should make proclamation, setting forth the particulars, and communicate with the diplomatic corps of all nations, etc. On June 26, 1873, Governor Hartranft apprised President Grant that provision had been made for the erection of the exposition buildings. On the 3d of July the President issued his proclamation, declaring that the exhibition would be held in 1876, and Secretary Fish on the 5th of July notified foreign nations and invited them to participate. Before the beginning of 1876 formal acceptances were received from Great Britain, France, Germany, Austria, Belgium, Sweden, Holland, Spain, Portugal, Italy, Norway, Egypt, Denmark, Turkey, Switzerland, Mexico, Venezuela, Brazil, Chili, Peru, Argentine Confederation, Sandwich Islands, China, Japan, Australia, Canada, Bolivia, Nicaragua, Colombia, Liberia, Orange Free State, Equador, Guatemala, Salvador and Honduras.

On the 4th of July, 1873, the commissioners of Fairmount Park formally conveyed 236 acres of land in the most beautiful part of the enclosure, bordering on the Schuylkill and extending from Lansdowne to Belmont. Plans of a

building were advertised for, the first idea being to have but one structure, covering 44 acres, in addition to Memorial Hall. Subsequently the idea of a single edifice was abandoned, and it was determined to erect several buildings for the different objects of display. On March 3, 1875, Congress appropriated $505,000 for the arrangement of an official government display, of which $150,000 was to be devoted to the erection of a special building for the government exhibition.

On July 4, 1874, ground was first broken for the construction of these buildings, and before the 10th of May, 1876, all the main buildings under the charge of the Board of Finance were finished; some had been ready for four and five months, and there was no delay on the part of the managers, to the inconvenience of exhibitors, but rather was there a slowness on the part of the latter.

At the commencement of the last session of Congress the officers of the Board of Finance memorialized that body, stating that they had collected from all sources, for the purposes of the Exhibition, $5,187,750. They needed $1,537,100 to carry the whole work through and open the buildings free of debt. Applications for assistance had been made in previous years without success, but the work had now so far advanced and the buildings were so spacious and beautiful that in shame it may be said Congress was forced to do something for this object. Accordingly, on the 14th of February, the President signed a bill granting $1,500,000 to finish the buildings. The estimate of the Board of Finance was that an additional amount of $1,500,000 would be required to conduct the Exhibition from its opening, May 10, 1876, to its close on November 10th of the same year.

On the 22d of April the Centennial Board of Finance reported to the stockholders that it had received the following amounts:

From the State of Pennsylvania	$1,000,000
" " city of Philadelphia	1,500,000
" " stock subscriptions	2,500,000
" " appropriation by the U. S.	1,500,000
" " concessions, gifts and interests	500,000
Total	$7,000,000

Leaving one and a half million of dollars to be raised by admission fees for payment of current expenses of the display. Of the stock subscriptions, $1,872,180 were subscribed by citizens of Philadelphia and Pennsylvania, and by corporations created by the State; $492,120 represents the subscriptions of citizens and corporations of all other States and Territories of the Union.

The balance of $627,120 was subscribed by the States of New Jersey, New Hampshire, Connecticut, Delaware, and by the city of Wilmington. Some of the States have made special appropriations to their commissioners and for the erection of State buildings for the accommodation and reception of their citizens.

The Centennial Commission divide the buildings into five groups. The first of these comprise the buildings erected by the Commission, which include the Main, Memorial, Machinery, Agricultural Halls, with their respective annexes, the latter being in many cases buildings of large size, including two buildings for the exhibition of minerals on the south side of the Main Building and the Wagon and Carriage Exhibition Building, also an annex to the Main Building. Memorial Hall has as annexes the Photographic Gallery and the great Art annex, which is as large as the main building. Machinery Hall, besides the boiler-houses, has the Gas-works exhibit, Shoe and Leather Building and

several special exhibitions as annexes. Agricultural Hall has annexes in the Pomological Building and the Cattle Exhibition sheds. Besides the buildings named belonging to this group are the offices of the Commission, the Jury Pavilion and the House of Public Comfort, Dispensary and Hospital under control of the Commission to relieve persons taken sick or injured. Upon the ground these buildings are represented according to their numbers on the ground-plan, and designated by small blue flags over the principal doorways. The second group is composed of buildings belonging to the United States and to the States of the Union, and carry a red flag. They comprise the United States Government Building, United States Hospital, United States Hospital Tent, United States Signal Office, United States Block-house and United States Laboratory, and the buildings of the States of Ohio, Pennsylvania, Pennsylvania Educational, Indiana, Illinois, Wisconsin, Michigan, New Hampshire, Connecticut, Massachusetts, Delaware, Minnesota, Arkansas, West Virginia, Missouri, Kansas and Colorado, Iowa, California, Rhode Island, New Jersey, Mississippi, Vermont, New York, Maryland, Tennessee (tent) and Virginia. Buildings erected by foreign nations are the next group, designated by a white signal flag. They have been erected by Great Britain, Germany, Spain, Brazil, Portugal, Sweden (schoolhouse), Japan (a private dwelling for Japanese Commission), France (in the public works and ceramic ware buildings and commissioners' building), Canada (in log house). Chili has erected a building for demonstrating the amalgamating of ores. The fourth group is composed of restaurants and houses of entertainment. They are the German (Lauber's) restaurant, French (Les Trois Fréres Provençaux, by Goyard), Lafayette (Sudreaux), Great American (Tobiason & Heilbrun), Southern (Mercer), George's Hill (Callman), Jewish, Vienna Bakery and Coffee-house, Milk Dairy, New England Kitchen, House of Public Comfort, Turkish Coffee-house, Tunisian Coffee-house, and a number of buffets, soda fountains, confectionery stands in the various buildings and other parts of the grounds. The fifth group embraces, under the name of Miscellaneous Buildings, which has a large interpretation, almost every other structure on the grounds. They are designated by a yellow flag. Principal among them is the Women's Exhibition Building and the Women's Schoolhouse adjoining, the Glassware Factory of Gillinder, Campbell's Printing-house, the Saw-mill, Newspaper Pavilion, buildings of the Pressed Fuel Company and of the Fusee Company, Iron and Sheet-metal Building, Photographic Studio, Self-coiling Shutters Building, Empire Transportation Company Building, Singer Manufacturing Company Building, Burial Casket House, Liberty Stove-works, Warren, Fuller & Co.'s display of heating apparatus, Glass Exhibition Building of Klautschek, Thomas & Co., Bankers' Building, Brewers' Building, Dairymen's Butter and Cheese Building, Moorish Bazaar, Syrian Bazaar, Japanese Bazaar, Tunisian Café and Bazaar, Bible Society Building, Philadelphia City Pavilion, World's Ticket Office, Pennsylvania Railroad Office and Adams Express, Charleston Guano Company, Yale Lock Company and Averill Paint Company. There are 3 buildings for newspaper-offices, and several other houses of various kinds in the occupation of private parties.

The grounds are near the Schuylkill River, and through them open from the banks of that stream two beautiful ravines which are densely shaded, along which natural streams flow with musical murmur. Bridges cross these gorges, the main ones being from 80 to 100 feet above the bottom of the glens, and give easy access to the grounds. The ravines, which are known as Lansdowne Glen and Belmont Valley, are inviting by their coolness and shade.

The walks through them are disposed in such a manner as to bring out the most picturesque points. A fine lake is west of Belmont Avenue and north of Machinery Hall, and adds beauty to the landscape. Two fountains jet up from the rock-work in elegant display. The land at the north-west rises gently toward George's Hill, so that the surface of the enclosure presents a pleasing variety in the undulations of the ground. There are several other fountains connected as ornaments to the main buildings, including Bartholdi's beautiful design. The Catholic Societies' Fountain, west of Machinery Hall, is one of the largest and finest constructions of the kind in the United States. Through the grounds the narrow-gauge railway of the West End Company winds around the buildings, and with four trains drawn by locomotives conveys travelers swiftly from place to place and affords them opportunities to see all the structures and to learn for themselves the situations of those which they wish to visit and all the peculiarities of the grounds. There are 194 buildings and constructions of all kinds within the 236 acres dedicated to the International Exhibition. Some of them are of the largest size, and splendid specimens of architectural genius, skill and judgment; whilst others, although but small, violate no canon of good taste, but are appropriate in design and appearance for the objects intended. To the philosophical visitor who looks around and views the beautiful structures which have gone up as if by magic upon this territory, it must be a regret that in a few months they will, as if by magic, disappear. Machinery Hall, Memorial Hall and Horticultural Hall, rising up in position distant from each other and seeming to have no object in common, will be all that will remain to tell the story of the greatness of this Exhibition to succeeding generations. In a few months, as if the wand of Prospero were waved over the scene, all will disappear.

"Our revels now are ended. These our actors,
As I foretold you, were all spirits, and
Are melted into air, into thin air:
And like the baseless fabric of this vision,
The cloud-capped towers, the gorgeous palaces,
The solemn temples, the great globe itself,
Yea, all which it inherit, shall dissolve,
And, like this insubstantial pageant faded,
Leave not a rack behind."

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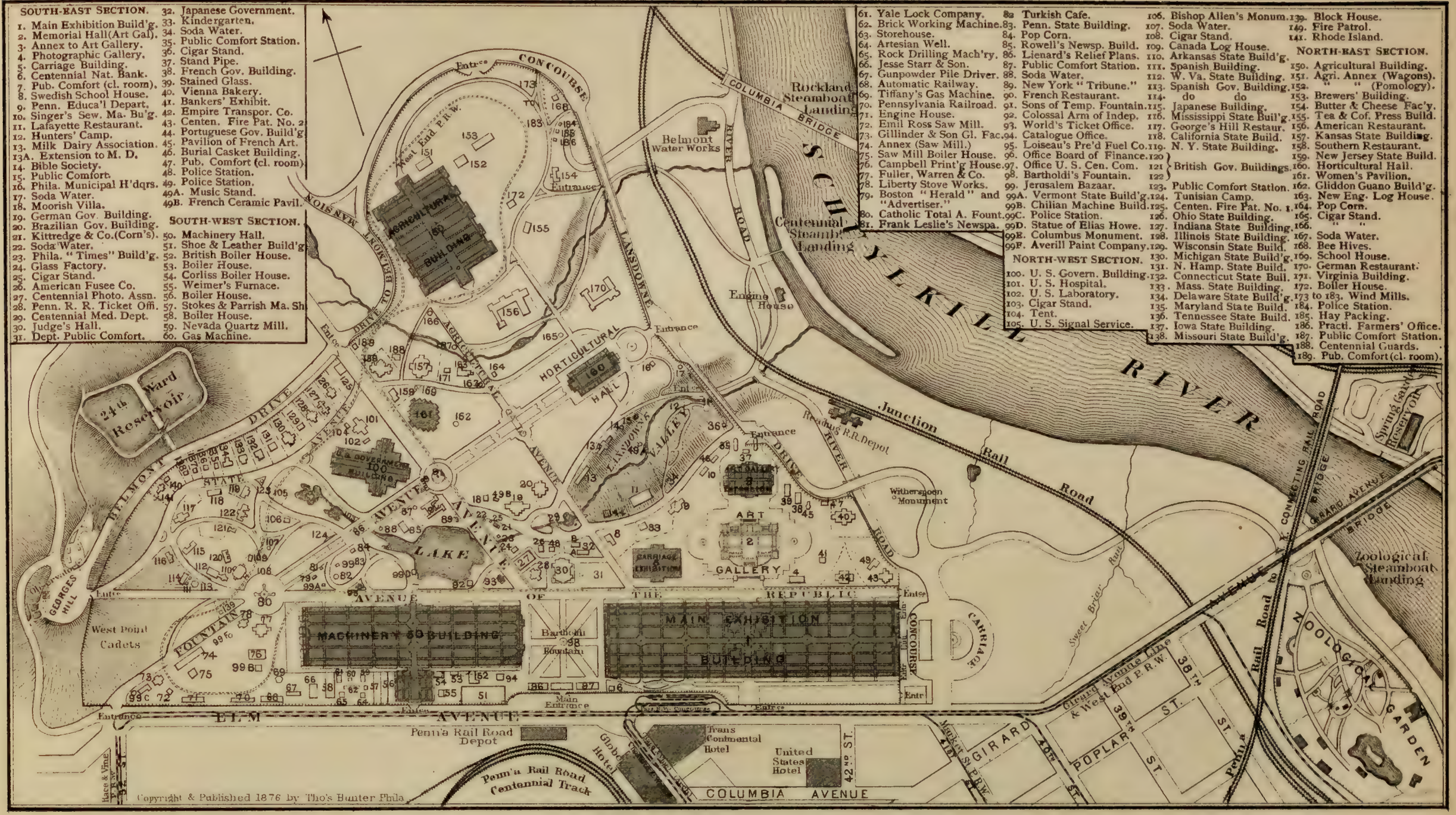
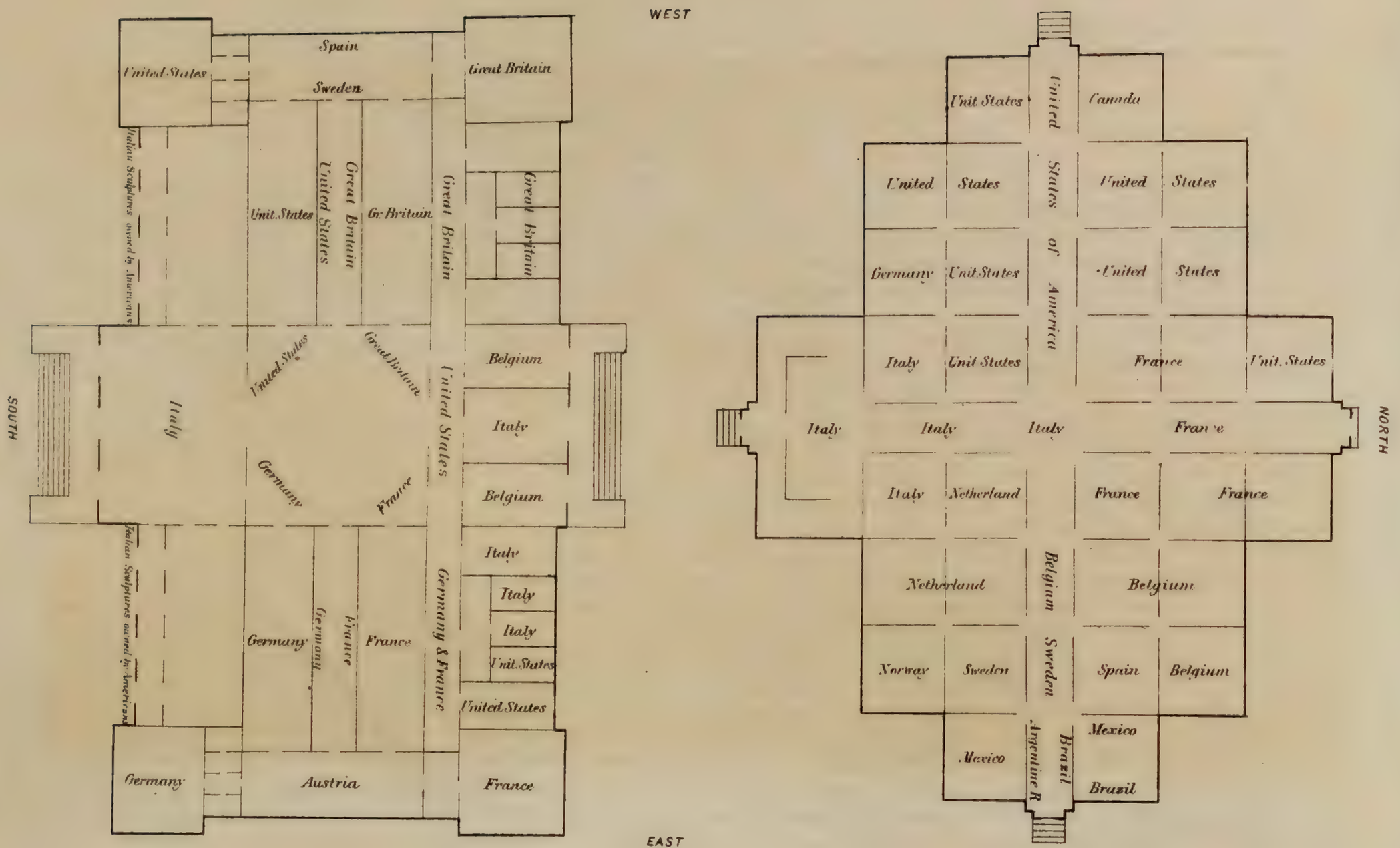


MAP OF CENTENNIAL GROUNDS

FAIRMOUNT PARK PHILADELPHIA.

MEMORIAL HALL (ART GALLERY).

THIS building, the most ornate and striking among the edifices on the Centennial grounds, was constructed for the State of Pennsylvania, and is intended to remain a permanent ornament of the Park. It stands north of the Main Building, in a commanding position overlooking the river Schuylkill. The ground is elevated, and is 122 feet above the level of the river. The materials are granite, brick, glass and iron, no wood being used in construction. The building is 365 feet long, 210 feet wide and 59 feet in height. The dome over the rotunda rises 150 feet above the ground, and is capped by a colossal bell, upon which stands an emblematic figure of Columbia, cast in zinc. The main front, facing the south, presents a grand entrance, with arcades on either side and square pavilions at the corners. The centre consists of three large arched doorways, each 40 feet high by 15 feet wide, standing upon a platform 70 feet wide, the ascent to which is by 13 steps. Between the arches of the doorway are clusters of columns terminating in emblematic designs illustrative of Science and Art. Colossal sitting figures of Science and Art crown the cornice of the main entrance. The arcades east and west of the main entrance are each 90 feet long and 40 feet high. They connect the principal centre building with the pavilions at the corners. They are of 5 groined arches, and open upon garden plots, each 90 by 36 feet, ornamented in the centre by fountains and statuary. The pavilions are 45 feet square. There are two of them on the north end of the building, connected with those at the south by saloon galleries. The pavilions are each lighted by two large windows, each 12½ feet wide and 34 feet high, fitted up with paintings, stained glass, etc. In front, upon pedestals, opening the approach to the building, are two bronze figures of heroic size, representing Pegasus led by the Muses, which were brought from Vienna and presented some years ago to the Fairmount Park Commission by R. H. Gratz. The outside walls on the east and west sides display the pavilions and the walls for pictures, relieved by niches, above which is a highly ornamented frieze. The north front is of the same character as the south, except that instead of arcades there are small windows opening into small rooms or galleries. There are 13 of these. The dome is of glass and iron, and at the corners are figures representing the four quarters of the globe. All the statuary of the exterior is cast in zinc from designs by Mueller, a German artist. The main entrance, on the south, opens upon a hall 60 feet wide, 82 feet long and 53 feet high. Great doorways open from this hall into the centre hall, which is 83 feet square and 80 feet to the ceiling of the dome. East and west of the rotunda are galleries each 98 feet long, 88 feet wide and 35 feet in height. The centre hall and galleries form a grand hall, 287 feet long and 85 feet wide, capable of holding 8000 persons, nearly twice the dimensions of the largest hall in the country. East and west of the long galleries are two others, each 89 feet long and 28 feet wide, which are connected with apartments that open into the pavilion-rooms. On the north side there are 13 smaller rooms, which open on a corridor 14 feet wide, and may be used for studios or exhibition-rooms. The interior halls are lighted from above; the pavilions from the sides; the northern rooms from the front. The interior doors are of iron and bronze, richly ornamented. All the apartments are embellished with ornaments in rich bas-relief. The floors are laid with marble tiles, and the entire building, in exterior appearance and interior finish, is rich and tasteful. The pavilions are devoted to statuary; the galleries mainly to paintings. The total area covered by the building is about 1½ acres. The total wall-space is 87,990 square feet. The architect was H. J. Schwarzmann; builder, R. J. Dobbins. Cost, $1,500,000, paid by the State of Pennsylvania.



GROUND PLAN OF ART GALLERY AND ANNEX.

KUNSTHALLE.

ART GALLERY

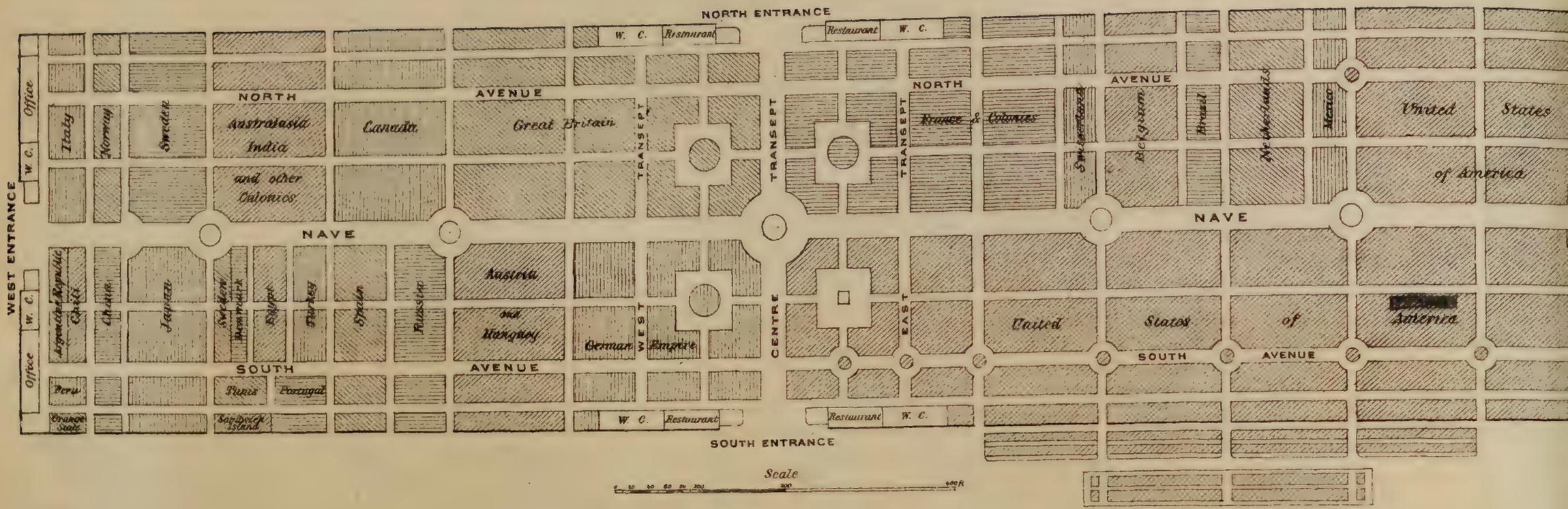
PALAIS DES BEAUX ARTS.

CENTENNIAL INTERNATIONAL EXHIBITION.

1876.

INDUSTRIAL HALL (MAIN EXHIBITION BUILDING).

THE largest building in the Centennial grounds was erected by the Centennial Board of Finance, and occupies 21.27 acres. Two annexes for the exhibition of minerals have since been made to it on the south side, which change somewhat the appearance of the building from its original design. This magnificent structure is devoted to the exhibition of objects connected with manufactures, metallurgy, mining, education and science. The Main Building, according to the original design, is a parallelogram running east and west 1876 feet long, and from north to south 464 feet wide. It extends along the north side of Elm Avenue from Forty-first to Belmont Avenue. The height may be said to be one story, although the elevations of the roof are at different altitudes. There is a central avenue 120 feet in width, 1832 feet in length, the interior height of which at the apex of the roof is 70 feet. On either side of this is an avenue of equal length, 100 feet wide. Outside of the latter are aisles 48 feet in width; and still outside of the last named are 2 aisles 24 feet in width. The eaves of the outer avenues are 48 feet from the ground, the ceiling sloping upward. To break the great length of roof 3 transepts have been introduced, crossing the building, and being 416 feet in length. The intersections of these various avenues make at the centre of the building 9 spaces, which are from 100 to 120 feet square, and which aggregate 416 feet square. Within the main transept, rising as it were from the floor of the building, are 4 great towers, 48 feet square, which extend above the roof to the height of 120 feet. The interiors of these towers are accessible by stairways, and support a series of light galleries, which are handsomely decorated, and furnish splendid views of the interior of the building and of the upper portions of the Park and of the surrounding country. The east, west and centre of the fronts of the building are relieved of the monotony which would attach to the plain features of so great a structure by central projections with galleries and towers, and towers at the corners 75 feet from the ground. The various heights break the straight lines, and have enabled the architects to overcome the exceeding difficulty of treatment of such an immense space of building-front, which under ordinary circumstances would present a painful uniformity of appearance. The superstructure is composed of brick, iron, glass and stone, ventilation being ensured by Louvre windows, and the lighting being perfect, so that everything can be seen during the ordinary hours of daylight with better advantage than was ever before afforded in a building of this kind. There are 672 iron columns to support the interior; they are placed upon piers of masonry, are 24 feet apart, and sustain the iron roof-trusses. Some of these pillars are but 23 feet in length; the largest, 1.5 feet. The aggregate weight of columns is 2,200,000 pounds; the roof-truss and girders, 5,000,000 pounds. The building contains five miles of avenues and thirty-five miles of transepts and aisles. More than half the present population of Philadelphia could be placed within its walls at one time. The pillars and roof are tastefully decorated; the walls are ornamented; so that even when it was empty the structure was attractive. The turrets, the emblems and trophies over the entrances, the gay flags floating from hundreds of staffs, render the building exceedingly effective. The annexes to the Main Building give considerable additional space. The architects were Henry Pettit and Joseph M. Wilson; the builder, Richard J. Dobbins. Cost, $1,600,000. The building was commenced May 8, 1875; last girder set up November 18 of same year; completed and transferred to the Centennial Commission February 14, 1876.



GROUND PLAN OF MAIN BUILDING.

HAUPT AUSSTELLS GEB.

MAIN BUILDING

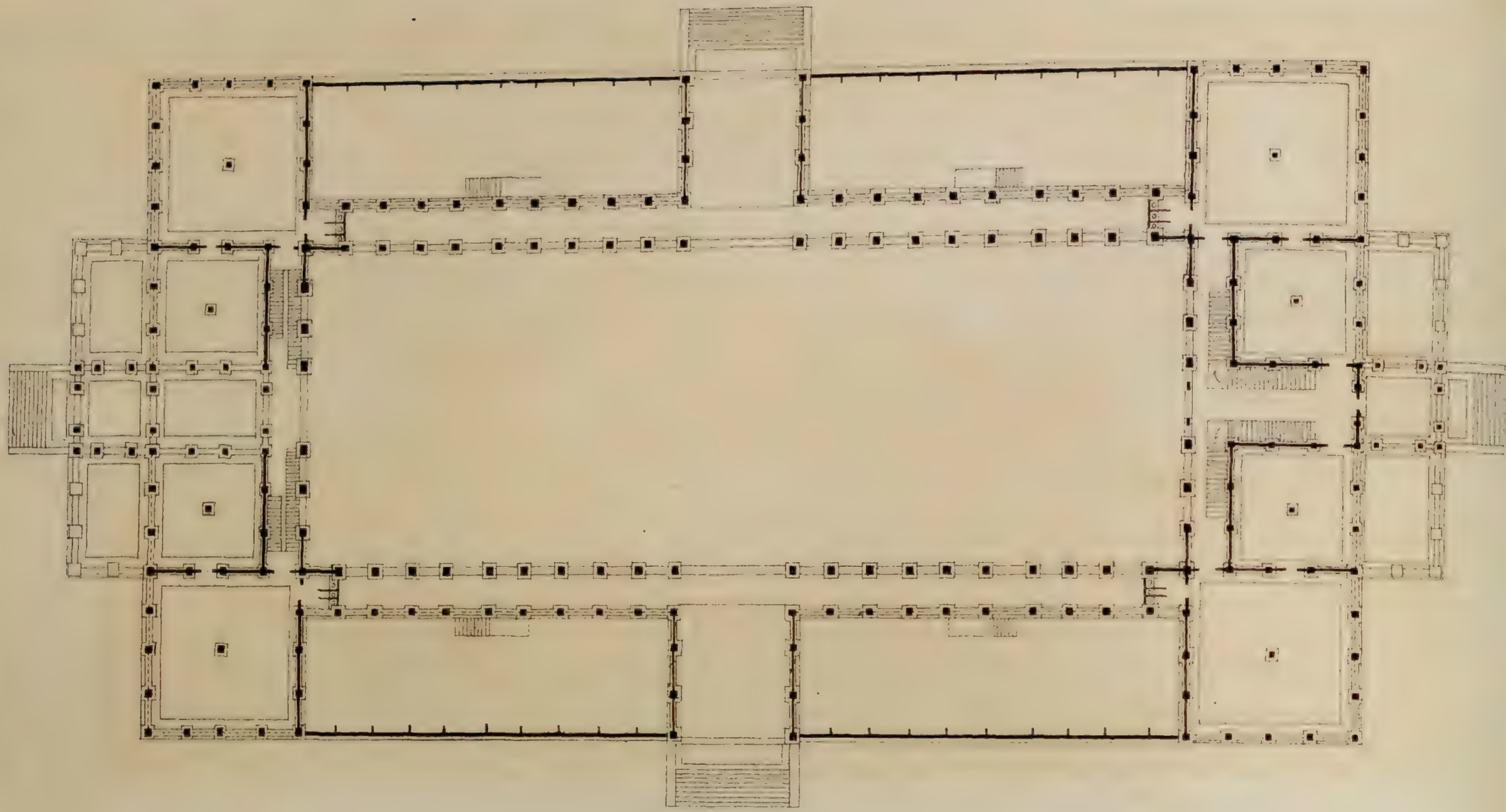
PALAIS DE L'INDUSTRIE.

CENTENNIAL INTERNATIONAL EXHIBITION.

1876.

HORTICULTURAL HALL.

ONE of the most attractive structures upon the Centennial grounds is Horticultural Hall. It is so peculiar in appearance, and so unlike the usual order of buildings in this country, that it commands particular attention and admiration. The style is Mauresque, and of the character of the Moorish architecture of the twelfth century, of which one of the finest examples is to be found in the remains of the palace of Alhambra in Spain. The characteristics of this architecture are light, fanciful and ornate. Bright colors and strong contrasts are allowable. The result has been the construction of a building which resembles a palace of Eastern romance, attractive and graceful. This hall is at the head of Fountain Avenue, on the north side of Lansdowne Valley and northeast of Memorial Hall. It is constructed of iron, brick and glass. It is vaulted in the basement stories, and is substantial and fire-proof. It is 383 feet in length, 193 feet in width, and in height to the top of the lantern 72 feet, covering 1.05 acres. The east and west entrances are approached by flights of marble steps rising from terraces and leading to an open *kiosque* 20 feet in diameter. The basements are occupied by kitchens, storerooms, heating arrangements, etc. The central conservatory occupies the main floor, and is 230×80 feet, and 55 feet high to the base of the lantern, which is 170 feet long, 20 wide and 14 high. The interior of the conservatory is ornamented with fountains and places for the exhibition of plants. Around the sides of this apartment Moorish arches of white, black and red brick support a gallery 5 feet in width. This arcade is a very conspicuous ornament of the interior, and attracts universal attention. The upper part of the conservatory is ornamented in blue and gold, bright and showy. Four chandeliers in the Moorish style of elaborate construction are to light up the interior; they are of 60 lights, and there are side-lights around the room. Outside of the space, in the building devoted to the main conservatory, are the forcing-houses for the propagation of young plants; they are 4 in number, each 100×30 feet, and covered with roofs of iron and glass. Vestibules or entrances divide these forcing-houses; they are in use for purposes of offices, so are also the vestibules on the east and west, extending the full length of the building. Over the forcing-houses are outside galleries, 10 feet in width and 100 in length, which are connected with the grand promenade formed by the roofs of the rooms on the ground-floor. Stairways at the corners of the building lead to the outside as well as to the inside gallery. Connected with Horticultural Hall are 35 acres of ground, which extend westward over the Belmont road as far as the Catholic Fountain, and which are gay with flowers from all parts of the world. This edifice stands on Lansdowne Terrace, near the Schuylkill River, and commands a fine view in every direction. It was built at the cost of the city of Philadelphia, and presented to the Centennial Commission for the purpose of the Exhibition. It will remain permanently as an ornament of the Park and for future use. The architect was H. J. Schwarzmann; builder, John Rice. Cost, $251,937.



GROUND PLAN OF HORTICULTURAL HALL.

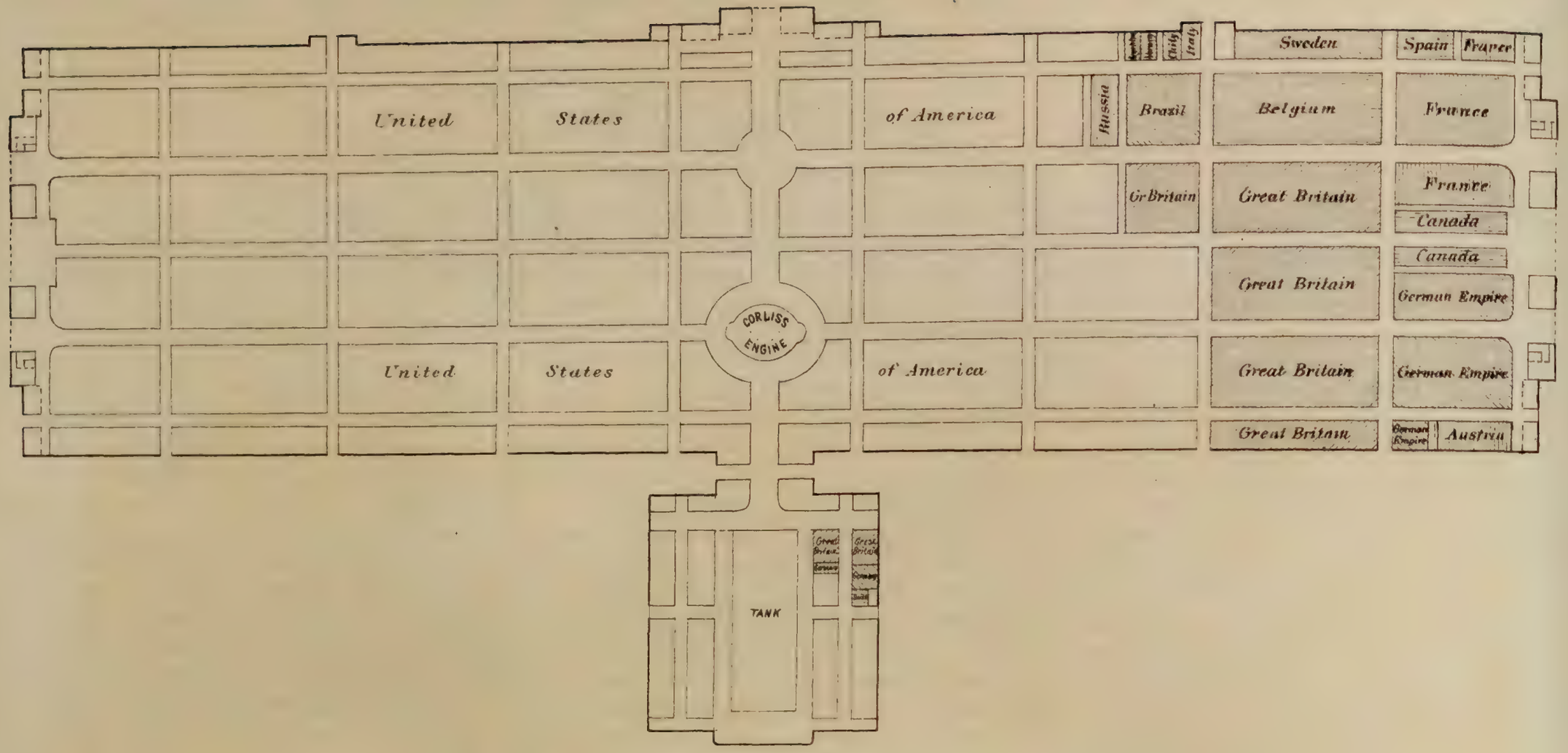
GARTENBAU AUSSTELLS GEB. HORTICULTURAL HALL GALERIE D'HORTICULTURE.

CENTENNIAL INTERNATIONAL EXHIBITION.

1876.

MACHINERY HALL.

IN general appearance at a distance resembles the Main Exhibition Building, but the architectural details are quite different. The structure is located about 550 feet west of the Main Exhibition Building, its north front being upon the same line, so that, viewed from the interior of the grounds, this building appears to be a continuation of the other. This structure is 1402 feet long, 360 feet wide, with an annex extending from the centre 210 feet in depth to Elm Avenue, this extra space being 208 feet wide. There are also 2 other annexes and 4 boiler-houses, with some small buildings. There are two main avenues, each 90 feet wide, with a central aisle between them, 60 feet in width. Two aisles, each 60 feet wide, one on the north and one on the south side, finish out the ground-plan. Taking off from the interior the front constructions and galleries, these aisles are each 1360 feet long. In the centre is a transept 90 feet wide, extending from north to south, and widening on the south line of the main building to 208 feet. The chief portion of this edifice is one story in height, the main cornice on the outside being 40 feet from the ground. The interior height to the top of the elevator, from the avenues, is 70 feet; in the aisles it is 40 feet. The foundations are piers of masonry, upon which are erected solid timber columns, which stand in rows 16 feet apart. The columns are 40 feet high, and support the 90-feet roof-spans and the 60-feet roof-spans at the aisles. The outer walls are built of masonry to the height of 5 feet, above which are glazed sash in connection with the columns. These windows are movable for ventilation, and there are Louvre ventilators along the avenues and aisles. The light is from the north and south. The annex fitted up for hydraulic machines has a tank 60 × 160 feet, with 10 feet depth of water. The interior is handsomely decorated in light colors, the pillars, ties, struts and roof being painted with taste, so as to create an agreeable effect. The exterior is diversified in the long lines by façades and projections at the main entrances, which extend 78 feet in height and are ornamented with arches and towers. In the centre there is a façade and tower with projecting wings. East and west of the centre, about halfway between that portion of the building and the ends, are other projections. There are eight entrances upon the sides, four of which, with doorways and ornaments, help to break up the uniformity. From these doorways walks lead across the building, 10 feet wide. The promenades in the avenues are 15 feet wide; in the aisles, 10 feet wide; and in the transept, 25 feet wide. The entire area is 558,440 square feet, or nearly 13 acres, and with the gallery space the available area is nearly 14 acres. The architects are Henry Pettit and Joseph M. Wilson; the builder, Philip Quigley, of Wilmington, Del. Cost of the building, $792,000. This building was constructed entirely at the cost of the city of Philadelphia, and will permanently remain on the grounds after the Exhibition is closed.



GROUND PLAN OF MACHINERY HALL.

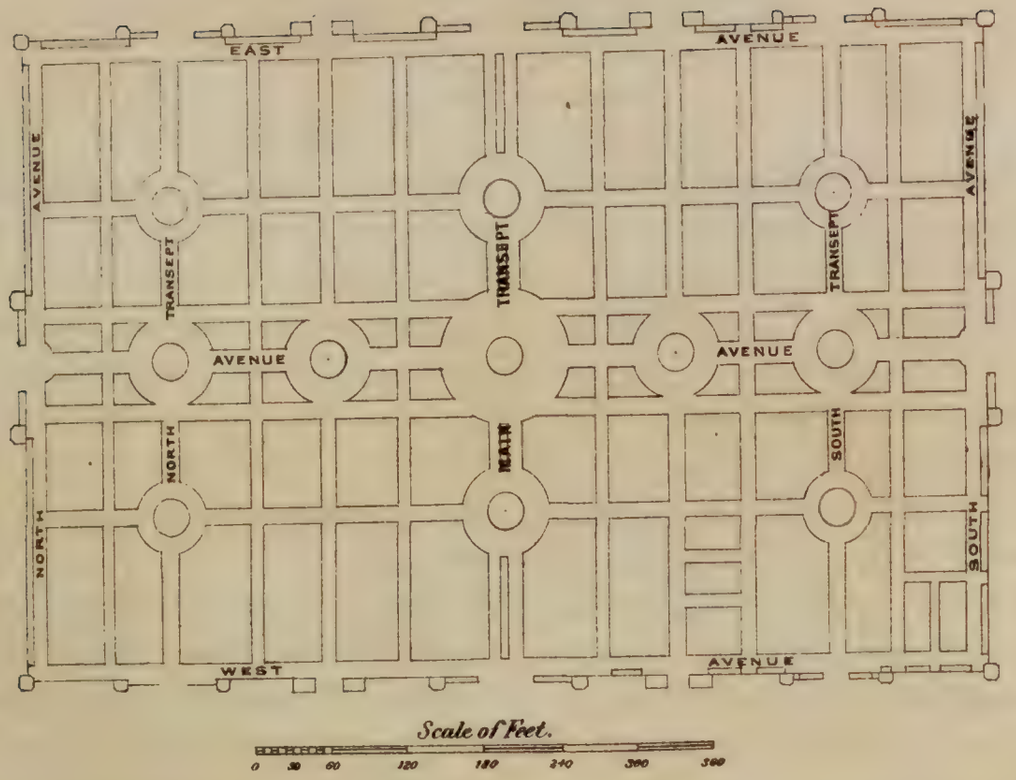
MASCHINEN HALLE. MACHINERY HALL GALERIE DES MACHINES.

CENTENNIAL INTERNATIONAL EXHIBITION.
1876.

AGRICULTURAL HALL.

FOR the accommodation of the agricultural part of the Exhibition, which, for obvious reasons, would not assimilate with other parts of the display, the construction of a separate building was considered necessary. Agricultural Hall is the most northern of the regular Exhibition buildings erected by the Centennial Board of Finance. It is north of Belmont Valley, upon ground which slopes gently upward toward Belmont Mansion of revolutionary memory. It is the least expensive of the great buildings, and yet as important as any for the purposes of the display. The materials are wood and glass. The ground-plan consists of a long nave crossed by 3 transepts, each being constructed of Howe truss arches of the Gothic form—a style of building which can be expeditiously put together and at the same time be effective in appearance. The nave is 820 feet long and 100 feet in width. Each end of the nave projects 100 feet beyond the nearest transept. The height of the nave is 75 feet. The central transept is 465 feet long and 100 feet wide, and of the same height as the nave—75 feet from the floor to the point of the arch. The area covered is 236,572 square feet. The north and south transepts are of the same length as the centre, but they are but each 80 feet wide and 75 feet high. Between the nave and the transepts are courts connected with the building, and adding to the space for exhibition. The ground-plan of the structure, with outside spaces at the corners to be made available, may be said to be a parallelogram 465×626 feet, not including the nave beyond the transepts. The space thus covered is 7¼ acres. The interior is painted in light colors, and presents a cheerful appearance. The naves, transepts and aisles are 16 in number. The architect was James H. Windrim; builder, Philip Quigley. Cost, $197,000.

The exterior shows ornamentation sufficient to make the edifice attractive. A central tower and steeple rises at the intersection of the nave and the main transept. The fronts of the transept and nave are each ornamented with towers rising to a conspicuous height. The court-spaces have Gothic fronts and are not of as great altitudes as the other sections, and serve to break the roof-surface into various heights. The building is full lighted by lantern skylights direct from the roof, and care has been taken to ensure good ventilation.



GROUND PLAN OF AGRICULTURAL HALL.

ACKERBAU AUSSTELLG GEB.

AGRICULTURAL HALL

GALERIE D'AGRICULTURE.

CENTENNIAL INTERNATIONAL EXHIBITION.

1876.

UNITED STATES GOVERNMENT BUILDING.

UNDER the authority of an act of Congress passed in 1873, arrangements were ordered to be made for the display of articles and utensils designed to be exhibited by the Executive Departments of the Federal government. The intention originally was to occupy portions of the Exhibition buildings for this purpose, but after consideration it became evident that it would be much better if the display could be made in a building entirely under control of the Board representing the Executive Departments, which was authorized to be appointed under the act. The Departments of War, Navy, Interior and Post-office, with the Agricultural Bureau and the Smithsonian Institute, were to be represented in the exhibition, which, according to the act, was intended to be of "such articles and materials as will, when presented in a collective exhibition, illustrate the functions and administrative faculties of the government in time of peace and its resources as a war-power, and thereby serve to demonstrate the nature of our institutions and their adaptation to the wants of the people." By an act of Congress, approved March 3, 1875, an appropriation of $505,000 was placed at the disposal of the Board for the arrangement of this exhibition, $150,000 of which might be expended in the erection of a special building for the accommodation of the government collection. This structure stands at the intersection of Belmont and Fountain Avenues, and is in the shape of a cross, the short arms being those upon the north, east and south, whilst the long portion extends to the west. The greatest length of this building is 400 feet, the nave being that long and 100 feet wide. The cross transept placed nearest the eastern end of the building is 100 feet in width and 300 feet in depth. There are attached aisles and sections of 40 × 60 feet, 40 × 200 feet and 20 × 20 feet on each side centre. Where the nave and transept unite, a cupola rises above the rest of the building to the height of 60 feet, surmounted by a lantern. The area occupied by this structure is 83,640 square feet. The building is of wood, with pilasters upon the outside, and is neatly painted in neutral colors, and decorated in the interior. Immediately north of this Hall is a small hospital upon the United States Army plan, modest in appearance, but yet of importance. The architect was James H. Windrim; builders, Aaron Doan & Co. Cost of Main Government Building, $62,000. The style is simple and pleasing to the eye, and from a distance the proportions and outline create a very favorable impression.

VER. STAATEN AUSSTELLS GEB. U.S. GOVERNMENT BUILDING PAVILLON DU GOUVERNMENT ETAS UNIS.

CENTENNIAL INTERNATIONAL EXHIBITION.

1876.

WOMEN'S PAVILION.

THE Women's Centennial Committee have performed a noble work in aiding the great Exhibition. A very large amount of money has been raised through the exertions of that committee and invested in the stock of the Board of Finance. After many months of labor in that direction, the ladies interested desired special means of exhibiting the work of women in such manner as would display to advantage the industry, taste and manufacturing and artistic skill of the sex. For obvious reasons this object could not be effected in the general Exhibition Buildings so as to separate the work of women from that of men. It was therefore resolved by the Women's Centennial Committee to raise a special fund for a building of their own, which should not in any manner interfere with the contributions devoted to the great object of the Exhibition. Liberal responses were made to this proposition, and an amount of money quite sufficient for the purpose was secured with but little difficulty.

The Women's Pavilion is situate on the east side of Belmont Avenue, opposite the United States Government Building. It is formed by two naves, each 64 × 192 feet, which intersect each other. At the end of each of these naves is a porch, 8 × 32 feet. The corners formed by the two naves are filled out by 4 pavilions, each 48 feet square. The centre of the edifice is raised 25 feet higher than the rest of the building, and is surmounted by an observatory with a cupola on top, 90 feet above the ground. The material is of wood. The interior is very attractive. Four columns which sustain the dome are the only incumbrances which can obstruct the view. The roof is mainly supported by trusses resting on the outside walls. The walls are painted with light color, neatly panelled with blue upon the ceilings. The panels on the side walls are decorated with groups allegorical of faith, hope, charity, art, labor, instruction and the family, from designs of Camille Pitou. The area covered by the Pavilion is 30,000 square feet. The architect of this fine building was H. J. Schwarzmann; builders, Jacob G. Peters and John D. Burger, of Lancaster, Pa. Cost, $40,000.

DAMEN HALLE.

WOMEN'S PAVILION

PAVILLON DES DAMES.

CENTENNIAL INTERNATIONAL EXHIBITION.

1876.

JUDGES' HALL.

ACCORDING to the plan agreed upon by the Centennial Commission, the magnificent collection of articles displayed at the Exhibition are to be subjected to the examination of 200 judges, one-half of whom are foreigners and one-half citizens of the United States. They are selected for their known qualification and character, and are experts in the departments to which they are respectively assigned. The judges from the United States are appointed by the Centennial Commission; the foreign judges, by the Commission of each country. These judges examine the articles and base their awards on merit. In consideration of the important question, What is merit? are involved originality, invention, discovery, utility, quality, skill, workmanship, fitness for the purposes intended, adaptation to public wants, economy and cost. All these matters are taken into consideration by the judges in making their final reports, which are written, and upon which the awards are to be made by the Centennial Commission. The Commission does not offer graded premiums. The medal of the Exposition will be of bronze, uniform in all cases; but the worth of the medal to the exhibitor will depend upon the written report of the judges, which will fully point out the merit of the object exhibited. The large number of judges engaged in this work, and the necessity of having some accommodation of their own for consultation and comparison, necessitated the erection of a building for their occupation and use. The Judges' Hall stands on the east side of Belmont Avenue, north of the west end of the Main Exhibition Building. It is handsome in exterior appearance and finely decorated in the interior. It is 152 feet long by 115 feet wide. The towers at the four corners of the building are each 50 feet high, and have been made very ornate. The woodwork on the inside is handsome. The interior is fitted up for the use of the judges and for meetings of committees and larger number of persons. In the centre is a hall for meetings, 60×80 feet. In the rear is a smaller apartment, 60×26 feet, intended to be used for large committee meetings. These rooms can be thrown into one by taking down the partitions. There are 14 small committee-rooms, and in the second story a comfortable sitting-room. There is much taste in the construction of this Hall, which is painted upon the exterior with neutral colors, judiciously contrasted. Architect, H. J. Schwarzmann. Cost, $30,000.

GEB. DER PREISRICHTER.

JUDGES HALL

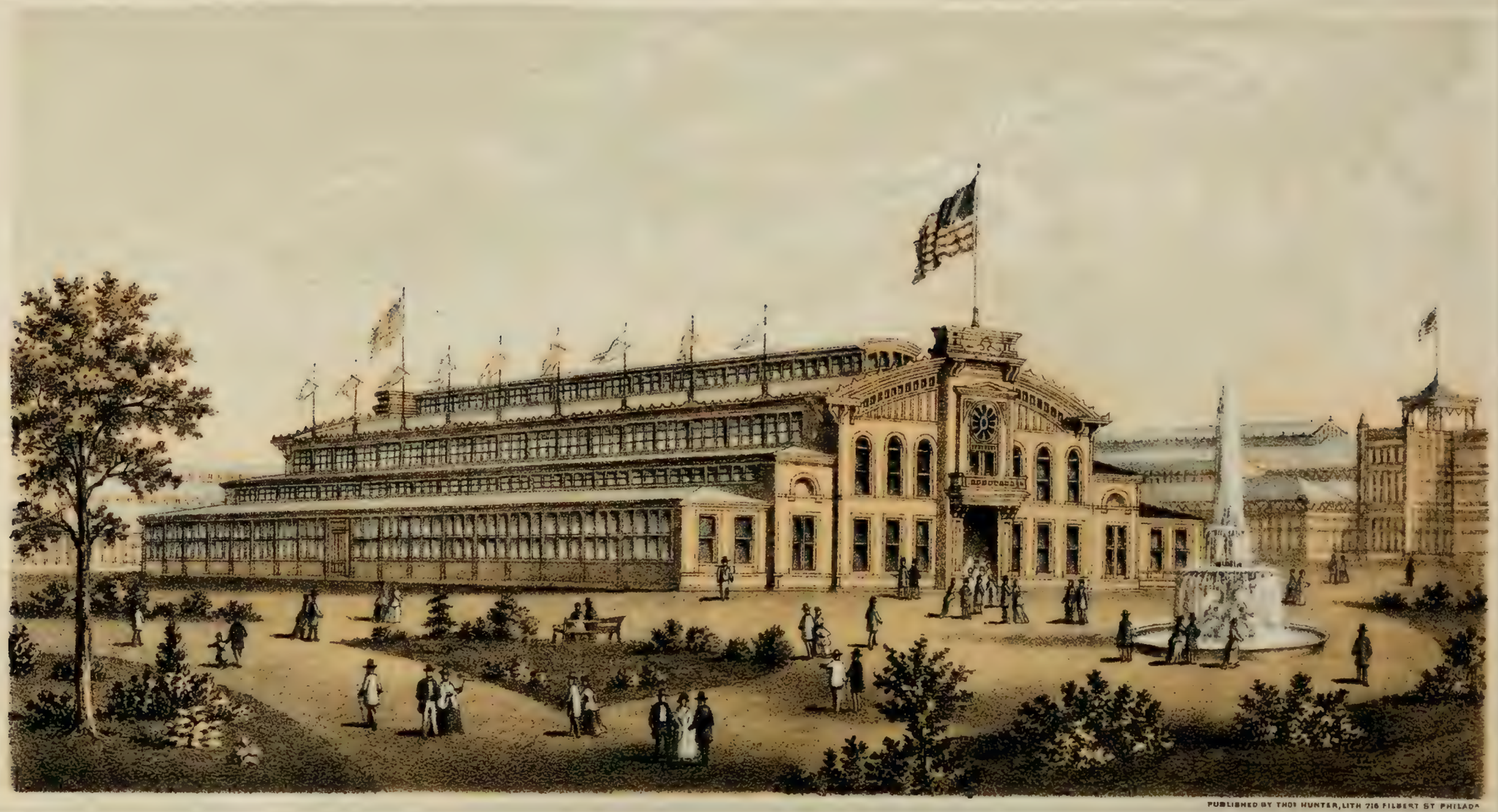
PAVILLON DU JURY.

CENTENNIAL INTERNATIONAL EXHIBITION.

1876.

SHOE AND LEATHER BUILDING.

SEVERAL special industries which might have been accommodated by a display of their products in the Main Exhibition Building, or of the apparatus used in the preparation of goods in Machinery Hall, could not, in the opinion of persons interested in such pursuits, be as well illustrated in buildings for general exhibition as they would be in special enclosures which might answer all the purposes of great workshops, showing every process of manufacture, from the incipient handling of the raw material to the finished work. The manufacturers of shoes and boots were of the belief that a special building for their own accommodation would be preferable, and in this idea they united, and raised means to erect the structure known as the Shoe and Leather Building. In general character it assimilates with Machinery Hall, which it adjoins on the south, and of which it is considered an annex. The structure is 314 feet long and 160 feet in width, and although not ornate in architecture is in pleasing style. The interior contains leather of all kinds—sole leather tanned with oak bark and with hemlock, union crop leather tanned with both substances, and also for upper leathers kip, calf, fine morocco, curaçoa, kid, lamb and sheep skins. The process of leather manufacture after tanning, including skiving, splitting, stripping, edge-setting and burnishing, is shown. The art of making shoes and boots is displayed, including all varieties, from the coarse brogan and plough-shoe up to the most dainty lady's gaiter or slipper. The manufacture of leather articles, from a pocketbook to a Saratoga trunk, is illustrated, as is saddlemaking from horse and pig skin. A large steam-engine in the centre furnishes the power to run the machinery. The manufacture of shoes and boots by these means is so strongly contrasted with the methods of the old-fashioned cordwainer, who hammered on his lapstone and drew his wax-ends tight, that every one visiting this building is exceedingly pleased. The hall is well lighted. The main aisle is 15 feet wide, two parallel aisles, each 10 feet, running from east to west; they are crossed by other aisles, making 8 main exhibition spaces. Stairways lead to the second floor, which is divided into rooms at each end, and galleries on the north and south, 8 feet wide by 112 feet in length. The roof construction is divided on the cross-sections into an 80 feet span circular truss, and 16 and 24 feet sections, which are triangular in shape. The architect was Alexander B. Bary of Philadelphia; builders, J. H. Coffrode & Co. Cost, $31,000.



PUBLISHED BY THOS HUNTER, LITH 716 FILBERT ST PHILADA

SCHUH & LEDER FABRIK. SHOE & LEATHER BUILDING. EXPOSITON DE CHAUSSURES ET DES CUIRS.

CENTENNIAL INTERNATIONAL EXHIBITION.

1876.

CARRIAGE EXHIBITION BUILDING.

THIS spacious hall may be considered an annex of the Main Exhibition Building, in which the area was so greatly taken up by fine goods that it was thought that vehicles would not meet with proper attention. The Carriage Building is immediately east of Memorial Hall, and would anywhere else than in the Centennial grounds be considered a large structure. In shape it is a parallelogram, 392 feet long by 277 feet wide. It is constructed of wood sheathed on the outside with corrugated iron. It is of the height of a single story, but from the floor to the roof is 36 feet. A hip-roof rises from the walls, which are 24 feet in height, and in this there are five skylights which run the entire length of the building and furnish ample light to the interior. This necessity is further assisted by a large number of windows, each 14 feet in height, upon the sides of the building. There are 4 large entrances, with offices annexed, and a number of smaller ones. The floor space is 100,000 square feet, and the interior is occupied by specimens of light and heavy coaches, fancy wagons and pleasure-carriages, fashionable vehicles, sleighs, omnibuses and railway-cars sent from Great Britain, Canada, Germany, Austria, Belgium, Italy, France and the United States. The architect was H. J. Schwarzmann.

KUTSCHEN AUSSTELLUNG.

EXPOSICION DE VEHICULOS.

EXPOSITION DES CARROSSES.

CARRIAGE EXHIBITION BUILDING.

PHOTOGRAPHIC EXHIBITION BUILDING.

THIS structure was specially prepared for the exhibition of photographs, for which there was no room in the Art Gallery. It stands east of Memorial Hall, and north of the Main Exhibition Building. It is 258 feet in length by 107 feet in width. The style is French Renaissance. The monotony of length is broken by bay-windows and porticoes. The height of the gallery is one story, but the interior is lofty. The space for exhibition is divided by 28 hanging screens, 4 of which, in the centre, are 19 feet long, and the others 24 feet long each. They stand 16 feet apart, and are T-shaped, admirably lighted and useful for display. The smaller screens each furnish a hanging-space of 190 square feet. The larger ones make forty-eight spaces, each of which has an area of 240 square feet. The walls of the building add 5320 feet more to the object of the professional display. Altogether, the screens and walls furnish 19,080 feet of available hanging-space, no picture to hang lower than 2½ feet from the floor. The exhibition of actinic pictures is very fine, and when contrasted in memory with the first results of the discoveries of Daguerre and the productions of the Talbotype show immense progress in this branch of artistic science. Photography has by many been considered an automatic process in which chemical action prevails throughout, from the preparation of the plate and the direct interposition of the rays of the sun, the formation of the image, the securing of the fugitive impression upon the plate, the transfer to the sensitive paper, and the fixing of the impression and further processes until it is presented with finished effect. Chemistry plays the principal part in this wonderful drama; but it is like every other drama, which, however finely written, loses the greater part of its impression if the parts are played by poor actors. Knowledge, study, practical experience, and, beyond all, good taste, are necessary to the photographer; and how requisite these qualities are is shown by the varieties of pictures in this exhibition. They are all fine, but there are some which attract the attention of even uninstructed spectators. Germany, Austria, England, France and the United States furnish the collection, and many of the pieces are of the highest degree of interest. Members of the Photographic profession throughout the United States joined in the movement which led to the construction of this building, and it has been erected at their expense. Cost, $26,000. Materials, iron, brick, glass and bronze. The roof is composed entirely of glass, so that the light thrown upon the pictures is clear and soft, bringing out the most delicate details and effects.

PHOTOGRAPHIEN AUSSTELLUNG.

EXPOSICION DE FOTOGRAFIAS.

EXPOSITION DE PHOTOGRAPHIES.

PHOTOGRAPH EXHIBITION BUILDING.

POMOLOGICAL BUILDING.

EAST of the northern section of Agricultural Hall, and south of the Brewers' Building, stands the annex for the exhibition of fruits. It is one of the many structures upon the ground which is to be used occasionally, and may at various periods during the Exhibition season be entirely empty. It is temporary in its character, and therefore is plainly constructed, without any effort at ornamentation. The attention which has been given to the building is such as will facilitate the principal object for which it was constructed—utility—perfect adaptation to the purpose being the only matter of study. The Pomological Building ranges from east to west, and is in dimensions 180 × 200 feet. The exterior at the east and west ends shows a series of four shed roofs and four gables, between which are aisles extending the whole length of the building from east to west. The walls rise from the ground to within a convenient distance of the roof, from which extend sashes continuous on all sides of the building, which throw in light and can be arranged for ventilation. The main sections peer lantern-like above the aisles, and are also supplied with side-lights, so that the interior is bright and cheerful, and the best opportunities are given for seeing everything which forms the subject of display. There are four main avenues and five aisles extending the full length of the building, intersected by five cross-aisles. In the centre of these passages are placed the tables, four in each row, with tables at the side-rows and ends of the building, making fifty-two without counting the tables around the four sides of the apartment. These tables are made to show fruit to advantage, with shelves in the fashion of truncated pyramids. The roof is supported by plain joists and girders, arranged without display of ornamentation for purposes of utility only. The avenues are about 6 feet in width. Light and air are abundant. The interior is painted white, which renders the appearance of the grand hall cheerful and attractive for the purposes designed. The main entrances are in the centre, on each side, having Gothic doorways. In this building, during the season, will be held at different times exhibitions of fresh American fruits particularly, as they appear when plucked before decay sets in. The programme embraces special exhibitions of strawberries, blackberries, raspberries and other small fruits. The melon, the citron and the cantaloupe will be duly honored. The peach will be displayed in its luscious beauty, In the autumn the pear and the apple, the plum and the grape, will be shown in every variety, fresh and luxuriant. The arrangement will relieve Agricultural Hall from what might be at times an inconvenience; and for the accommodation of visitors or persons disposed to examine for themselves, the Pomological Building has special claims.

OBST AUSTELLUNGS GEB.

EDIFICIO POMOLÓGICO.

PAVILLON POUR L'EXPOSITION DES FRUITS.

POMOLOGICAL BUILDING.

BREWERS' BUILDING.

AS an annex to Agricultural Hall the brewers of the United States have erected at a cost of $20,000 a special establishment designed to illustrate the mysteries of their ancient art. The building is 96 feet in width by 272 feet in length. It is two stories in height, has a main front which stands out from the centre of the hall and presents a pleasing feature. A square tower rises from the roof and throws light into the interior. The design is plain and substantial, as is consonant with the idea of a brewery—a style of structure toward the decoration of which architectural elegance has not been specially directed. Over the main southern entrance is a large statue of the jolly King Gambrinus, whose memory as the inventor of lager beer is held in high respect by every Teuton. The second roof, at its rise, displays a beer barrel of heroic size, which is decorated with flags of all the nations which indulge in malt liquors, which, in short, may be said to be all the nations of the world. Other entrances bear as trophies the implements of the trade adjunct to the preparation and production of ale, beer and porter. Over the eastern entrance-door, in the interior, is a great trophy, in the centre of which is a medallion which bears this inscription :

IN THE YEAR 1863, 1,558,083 BARRELS OF BEER WERE BREWED IN THE UNITED STATES; IN 1875, 8,743,744 BARRELS WERE PRODUCED FROM MALT LIQUORS, ON WHICH A TAX WAS PAID OF $9,144,004.

This is a practical way of presenting concise facts which show the prodigious growth of the business. Upon the walls of the interior, conspicuously displayed, are inscriptions in English and German, embodying sentiments appropriate to the trade. The centre room is to the roof 85 feet high. There are four other rooms, each 45 feet to the top. Adjacent is an ice-house, with separate compartments for ale and beer, regulated according to necessity of temperature, and a testing-room. It is in the interior that the Brewers' Building expects to present the most interesting subjects to the visitor. Even in the brew-house it is possible to be historical; and the brewers offer to the attention of their guests a model of the brew-house of a hundred years ago, which differed very little from the brew-house of a century earlier, and which is contrasted with the brewery of the present day. One may learn here how William Penn, who was no total abstinence man, but was much interested in the brewery and the vineyard, built his brew-house at his manor of Pennsbury about 1683. In those days they had time, the grain being plentiful and the demand limited, to patiently prepare a good beverage. But at this era the great demand for malt liquors makes it necessary for the brewer to hurry up his product. The design of this establishment is to show how by improved processes and machinery the art of brewing can be accelerated with perfect honesty without the necessity of adulteration, so as to produce a pure liquor. Samples of the finest ales, beer, porter and brown stout made in this country and Europe are also shown, and the result is general gratification to visitors. Builder, James B. Doyle.

BRAUEREI. BREWERS BUILDING. BRASSERIE.

CENTENNIAL INTERNATIONAL EXHIBITION.

1876.

AMERICAN DAIRYMEN'S (BUTTER AND CHEESE) BUILDING.

BUTTER and cheese, until within a few years, were in this country what might be called individual products—that is, they were manufactured by farmers, each for himself, upon his own premises, and in his own way. The preparation of these substances was a daily occupation—as much so as cooking or feeding stock. The result has always been peculiar differences in the quality of butter and the consistency of cheese, dependent upon the skill and care of those who had charge of the dairy. The idea of utilizing the milk product and its manufacture, so as to produce the uniformity and excellence which are to be obtained by association, specific method and scientific processes best attainable under the control of corporations, is a modern one, and may be said to be entirely American. The co-operation of the various companies engaged in this manufacture has resulted in the construction of the American Dairymen's Association Building in the Centennial grounds. Whilst the structure is well adapted for the purpose designed and is of pleasing appearance, utility has been studied, so as to ensure the desired effect without extravagant outlay. The improved butter and cheese building stands a little east of Agricultural Hall and overhangs Belmont valley. It consists of a main building 110 feet in length and 36 in width, with two wings each 80 × 32 feet, extending eastward from the main structure. A piazza 8 feet in width surrounds three sides of the building. The factory is two stories in height, with attics. The roof is steep pitched, and a square tower rises in the centre at the intersection of the main building and wings. The exterior is painted in light colors, and presents a pleasing appearance. The cost of this building was $20,000. The interior is fitted up principally for purposes of exhibition, but also to illustrate practically the process by which the benevolent lacteal contributions of the placid cow are transmuted into the unctuous composition or transformed into the more solid and substantial edible. The most modern processes used in this manufacture are here displayed as in a practical working dairy. The raising of the cream, the churning of the butter, the solidification of the cheese, and all the processes attending the business, are displayed with the apparatus—churns, vats, presses, pools and other utensils. The butter-room is a great refrigerator, cool and admirably adapted to keep the special article of interest firm and sweet. All these processes are open to the examination of the visitor through a glass partition, which extends along one side of the hall and affords him a full view of the manner in which the labor is conducted. For exhibition the cheese- and butter-rooms furnish samples from more than 2000 American dairies and factories, demonstrating the magnitude and importance of this interest and showing the superiority of the method of operation. The articles exhibited, being perishable, are constantly changed, the butter and cheese being sold and disposed of and new samples brought in. The design seems to be to make this building something like an exchange, which will be of benefit to the dairymen of the country and serve to convince foreigners of the value of the business. The butter trade of the United States is increasing rapidly. In the fiscal year of 1874–5 the exports of butter amounted to 4,150,000 pounds. The value of the entire butter product of the country has been estimated at $420,600,000. The current production of cheese is estimated at about 300,000,000 pounds. American cheese is now a valuable export which finds ready sale in Europe.

BUTTER & KÄSE FABRIK.

EDIFICIO DE MANTEQUILLA Y CUESO.

FABRICATION DU BEURE ET DU FORMAGE.

BUTTER & CHEESE FACTORY.

HOUSE OF PUBLIC COMFORT.

THE thoughtful attention which the Centennial authorities have given to the subjects entrusted to them cannot be more remarkably shown than in the circumstances connected with the erection of the House of Public Comfort. The proper ordering of the sizes, shapes and objects of the Exhibition Buildings is within the ordinary and expected jurisdiction of the managers, but the Department of Public Comfort might never have been originated, and no visitor or exhibitor would have thought of the necessity of anything of the kind. Yet to the stranger who learns that there is such an establishment scarcely any other information could be more welcome. The House of Public Comfort is a place where every one will find the means of individual accommodation. It is furnished with wash-rooms for ladies and gentlemen, reception-rooms, parlors and resting-places, hair-dressing and barber shops and baths, boot-blacking and brushing conveniences, rooms and desks for writing, with paper and postage stamps, newspaper and magazine stands. It receives, keeps and restores portmanteaus, packages, bundles and lunch-baskets. It takes care of umbrellas and furnishes them for use in case of sudden rain. It is supplied with messenger-boys and has connection with the telegraph. It may be a place of reunion for visitors who wish to go different ways. To crown all, it will furnish the weary traveler with lunch and refreshments. There is scarcely a want which a visitor to the Exhibition may have that cannot be accommodated at this Comfort House; and as the idea of the establishment did not arise from private speculation, but was really an object of the Commission for the relief of visitors, the official management deserves thanks for the origination of such a happy idea. The House of Public Comfort occupies a solid square of ground 100×100 feet. The front shows a central building of two stories in height, the upper one being a roofed gallery, affording shade and a fine view of the busy scenes on the Centennial grounds. A little square steeple with pointed roof adjoins it. The main building is united by wings on the east and west to two side buildings. That upon the east is occupied by the general telegraph department and the American District Telegraph. The western section is occupied as an office of the U. S. Centennial Commission. Those who understand, know that the House of Public Comfort is one of the most useful on the grounds, and that the title is no misnomer. The builders were Balderston and Hutton of Philadelphia, by special contract with the Centennial Commission. The establishment is under the superintendence of W. Marsh Kasson.

PUBLISHED BY THOS HUNTER, LITH. 716 FILBERT ST. PHILAD.

DEPARTMENT OF PUBLIC COMFORT.

DEPARTMENT ZUR BEQUEMLICHKEIT DES PUBLIKUMS.

PAVILLON POUR LES BESOINS PUBLICS, TELEGRAPHIE &c.

CENTENNIAL INTERNATIONAL EXHIBITION.

1876.

PENNSYLVANIA EDUCATIONAL BUILDING.

OCTAGONAL in shape of the main walls, the lantern and the cupola, the severe mathematical character of the ground plan of the Pennsylvania Educational Building is broken by annexes on the north and south of one story in height, which serve useful purposes and render the appearance of the building more pleasing than it would be if the strict form was adhered to. In diameter this structure is one hundred feet. The annexes are 19×44 feet. The unbroken walls of the main building rise to some distance above the foundation, from which point windows extend up to the cornice and throw light into the interior from every side. The central hall is lighted from the lantern in the same manner, and a cupola tasteful in proportion and appearance surmounts the whole. The plan of the building ensures good ventilation by adjustable sashes, and the interior is bright and attractive. The exterior is painted neatly in colors which agree harmoniously even in their contrasts. The building stands north of the Carriage Building, east of Belmont Avenue near the Lansdowne drive, and is not far from the Swedish school-house. The difference between the two is that, whilst the foreign structure shows the manner in which the Swedish children are accommodated at the present time, the Pennsylvania hall does not give any idea of the shape or appearance of the Pennsylvania school-house. It is an exhibition room in which, as in the foreign example, the manner of education is shown in the matters for examination, but the display has not the practical appearance which is attached to the idea of a temple of primary education. Everything connected with the plans of general instruction is here properly shown. The road to knowledge may be followed from the alphabetical card and primer by the stations where spelling-books, grammars, geographies and arithmetical treatises are placed, up to the stopping-places of history, language, science and art. From the Kindergarten to the college the entire course of instruction may be traced, and in every practical necessity the collection is complete. There are maps, drawings, illustrations and all the apparatus of the school, which are arranged with systematic regularity, so that every one disposed to study this most interesting subject will find the method easy. The erection of this building is due to the efforts of the Pennsylvania Teachers' Institute, and to the great interest and earnestness of Professor J. B. Wickersham, the superintendent of education of the State of Pennsylvania. The Legislature gave $15,000 toward the cost of the building; the Teachers' Institute subscribed $5000. The latter has fitted up a room in the western end of the building at a cost of over $1000 for meetings and a general reception-room for visitors. The builders were Peters & Burger, of Lancaster, Pennsylvania.

PUBLISHED BY THOS HUNTER, LITH 716 FILBERT ST PHILAD'A

PENNSYLVANIA ERZIEHUNGS GEB. PENNSYLVANIA EDUCATIONAL BUILDING. ECOLES DE LA PENNSYLVANIE.

CENTENNIAL INTERNATIONAL EXHIBITION.

1876.

ST. GEORGE'S HOUSE (ENGLISH COMMISSION BUILDINGS).

AMONG the most attractive features of the grounds are the three buildings erected by the English Commission. St. George's House, the largest and most elaborate, is used for the offices of the English Commissioners, which are south of State Avenue and adjoining the New York Building. One of the others is in use as a kitchen, and the third is occupied by the English police. This group of buildings represents in a very picturesque manner the old half-timber houses of two centuries ago, many of which yet remain near Chester and in other parts of England. The main structure covers a space of 93×68 feet, with projections. The exterior is indescribable with any degree of minuteness. It is composed of gables, projecting, bay and oriel windows, verandas and balconies, and defies that sort of taste which sees beauty only in straight lines. There are projections and recesses, porches and other arrangements, all of which to the American eye appear inexpressibly odd. The chimneys are broad and massive; the roof covered with red earthenware tiles; the windows, which are numerous, are composed of very small panes of glass set in leaden sashes. Outside, the house appears to be all window and gable; inside, there are several rooms finely finished in carved oak, which open into one another, and which connect with the main hall, stairways and corridors. The high mantelpieces are of carved wood bordered with painted and enameled tiles. The hearths and the floors are tiled; and the interior is so unlike anything that we have in this country that inspection of it reveals an interesting curiosity. The staff building is 65×35. The kitchen building is 60×20. The architect was Thomas Harris of London; builder, John Rice, under the immediate supervision of J. H. Cundall, C. E., the engineer of the Commission. The interior is furnished with appropriate old-fashioned English furniture, under the direction of Mr. Cooper, of London.

ENGL. COMMISSION.

ENGLISH COMMISSION BUILDING.

COMMISSION ANGLAISE.

CENTENNIAL INTERNATIONAL EXHIBITION.

1876.

FRENCH GOVERNMENT BUILDING.

THE Revolutionary ally of the struggling American States was rather slow in acceding to the idea of a participation in the Centennial Exposition. The cause may be ascribed to the half-hearted way in which Mr. Secretary Fish invited the attention of foreign governments to the display. For some time it was doubtful whether France took any interest in the Exhibition. When that government did come in, the delay was such as to affect all the preparations. When the Exhibition opened on May 10, the French department was behind those of other nations, and the special French buildings were scarcely commenced, the principal one, indeed, having met with misfortune in a high wind during the latter part of April. France is now represented by three buildings. The principal one may be said to be unexpectedly plain in appearance, presenting scarcely anything in the way of architectural elaboration beyond the most ordinary structure. The walls are of brick which is not of near as fine quality as the ordinary brick used in dwellings in Philadelphia. A slight attempt at ornament is made by interspersing through the walls black-headed bricks in crosses and diamond figures—a style of ornamentation common in the early brick edifices built in Philadelphia between Penn's settlement and 1719–20. The roof is gabled, of moderate pitch, the cornice of galvanized iron, and pilasters of that metal are placed on the outside walls. The sides of the doorways are bordered with blue, black and white tiles which were brought from France. The arrangement strikes the spectator as peculiar, although, perhaps, he will not insist that it is beautiful. The large doors are of iron. The greater portion of the roof is of glass, which throws a strong light into the interior. The size of the building is 90×45 feet; height 30 feet. Architect and engineer, M. Lavonie. Builder, M. D'Hevigny. The object of this particular structure is the display of models of railroads, bridges, fortresses, dépôts, factories and public works. The situation is east of the annex to the Art Gallery, upon Lansdowne drive. The greater proportion of the materials came from France, and the building was erected by French workmen. Near by this Public Works building is the headquarters of the French commission in a pavilion 20×53 feet, which is noticeable from the stained glass which ornaments it. Another pavilion in the vicinity is constructed entirely of zinc. It is an octagon 24 feet in diameter, with an adjoining rectangular wing 27 feet long. This structure is intended for the exhibition of articles made of zinc. The French Ceramic Pavilion, for the display of pottery, tiles and bronzes, is near the Moorish villa, which is on the north side of Lansdowne drive and north of the Swedish school-house. It is built of iron and tiles. The contents show the skill of French artists in fine china vases and earthenware.

FRANZÖSISCHE COMMISSION. EDIFICIO DE LA COMISION FRANCESA. COMMISSION FRANCAISE.

FRENCH COMMISSION BUILDING.

GERMAN GOVERNMENT PAVILION.

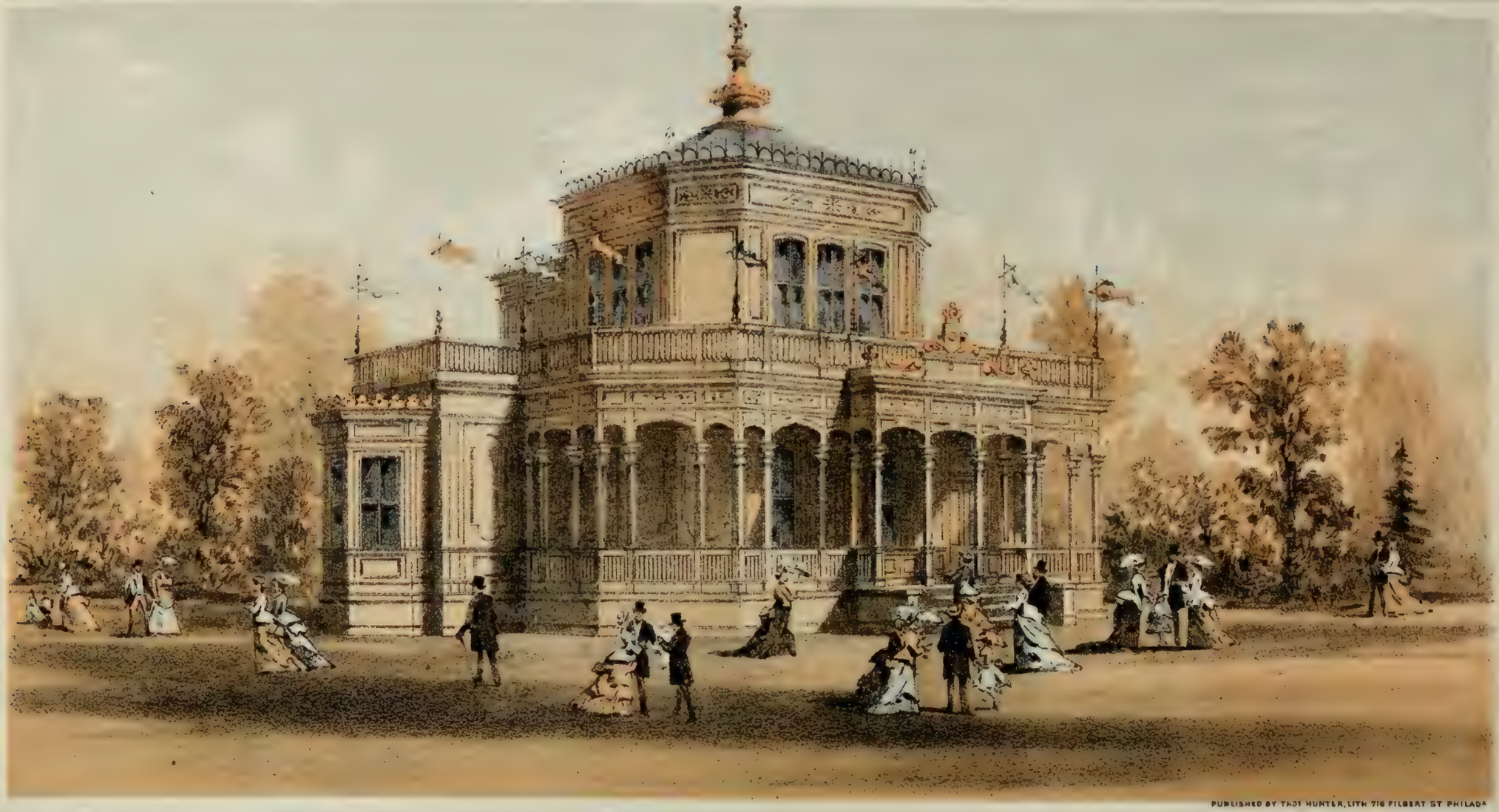
WHILST the great majority of the structures erected by the foreign governments and the States of the Union upon the Centennial grounds are of wood, Germany has resolved to be distinguished by a structure solid and strong, analogous, as an architectural idea, to the plain and practical character of the people of the German nation. This building is of brick, rough-cast and plastered, situate on Lansdowne Drive, near the east side of Belmont Avenue, 82 feet in length by 42 in breadth, and is finished in the Italian Renaissance style, being principally noticeable upon account of the portico, which is spacious and handsome. The approach to this grand feature of the edifice is by broad steps, which lead, with balustrade, to the principal entrance. The main passage leads into a hall, which is finished in stucco-work, the walls and ceilings adorned with fresco paintings. The officers of the commission occupy the rooms upon one side of the hall, and upon the other side are reception-rooms for ladies and gentlemen. The roof of the main building is quadrangular in shape, rises gently to a small central space, from which towers the flagstaff. The main hall is 32 feet square; the ceiling is 34 feet from the floor. The imperial arms of the German empire are frescoed in the centre. The black eagle is presented with outstretched wings, in which the feathers are separated with bizarre taste, and the tail is eked out with the collar and cross of an order of nobility. The claws, red and strong, are suggestive of power for attack or defence. Upon the breast is the shield of the Hohenzollerns, charged with a duplicate eagle grasping the globe and sceptre and bearing the white and black quarterings of the Imperial House. The four corners of the ceiling are embellished with emblematical designs, interspersed with garlands and floral decorations, Cupids and figures in a high style of elaborate painting. A building adjoining the main structure is occupied by German exhibitors for the purpose of displaying the quality of their native wines.

DEUTSCHE COMMISSION. EDIFICIO DE LA COMISION ALEMANA. COMMISSION ALLEMANDE.

GERMAN COMMISSION BUILDING.

BRAZILIAN PAVILION.

THE empire of Brazil is distinguished by the taste which is manifest in arranging the details connected with the participation of the government of that country in the Exhibition. The Pavilion of Brazil is situate upon a gentle wooded elevation or knoll of ground rising near the head of the Lansdowne Ravine and east of the German Building. The situation is one of the most attractive on the grounds, and the edifice is worthy of its position. The ground-plan is octagonal in form; but the porches and bay-windows—the latter extending out on all sides of the building except the front—break up the mathematical exactness which otherwise would be apparent. The style is light and graceful. The pavilion has an airy appearance which is pleasing to every beholder. The porch in front is sufficiently spacious to ensure shade and good ventilation for the interior, and the roof makes a very attractive balcony and promenade. The exterior shows pleasing combinations of colors, in which brown, yellow and red are harmoniously contrasted, the ornamentation of the scroll-work being very elaborate. The interior is about 70 feet in diameter. A large hall runs through the building from the doorway. On each side of the hall are two rooms, one opening to the front and the other to the rear. Stairways lead from the farther end of the hall into the turret-room above and to the balcony. The turret is divided into four rooms, each containing three windows and communicating with the balcony, thus ensuring light, access to a handsome promenade and a view of the Park in fine weather. The turret is surmounted by a finial of classic proportion. The walls of the interior rooms are covered with gold paper veined with flowers and vines. The furniture is plain, but in good taste. Immediately around the building the enclosure is neatly laid out and planted with Brazilian plants.



BRASILIANISCHE COMMISSION. EDIFICIO DE LA COMISION BRASILEÑA. COMMISSION DU BRESIL.

BRAZILIAN COMMISSIONERS BUILDING.

SPANISH GOVERNMENT BUILDING.

SPAIN prepared for the use of her commissioners and servants an octagonal building somewhat in the lantern style, with but small decoration, and not of a character to attract particular attention. The hasty visitor to the grounds might pass it by as of no more claim than many which are near; but it needs nothing more than that a little attention shall be paid to the structure to discover that it is a very neat architectural example. The Moorish doorway may be called plain, but it is in strict subordination to the rules which govern in that fantastic style, lacking only elaboration of ornament which shows in the Alhambra and other ancient remains which certify to the Moorish domination in Spain. The windows are Mauresque. The appropriate decorations at the eaves of the first story are of zinc, from designs by Mueller, who has prepared also the coat-of-arms which surmounts the doorway. The upper lantern is lighted from all sides, and the finish is in harmony with the general style. The flag of Spain floats over all. This structure is occupied by a detachment of Spanish engineer soldiers, consisting of a lieutenant, sergeant, corporal and twenty privates. The interior arrangements are those of a barrack, and the pavilion is under strict military discipline. After the original structure was finished, an arcade was constructed near the principal building, in the Moorish style; it is small, but much more showy in the details than the principal headquarters. This construction is used for a dining-room, offices and wash-rooms. At a still later period a large structure was erected adjoining, for the use of the commission. This is a parallelogram, high, airy and well lighted. It will not compare in richness of style with the octagon or arcade; but it is a sensible, substantial affair, and is in a position wherein a pleasant view of the grounds and coolness—the situation being most inviting to the breeze—are objects always to be attained. The commissioners have their official residence in this additional building, which is fitted up with every convenience for the discharge of their business duties in a manner satisfactory to Spaniards as well as of Americans who wait upon them. The octagon is 50 feet in diameter, and the larger structure 80 × 100 feet. The Spanish buildings are upon the Avenue of the Republic, adjoining on the west the buildings of West Virginia.

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SPANISCHES STAATS GEB.

SPANISH BUILDING.

PAVILLON DE L'ESPAGNE.

CENTENNIAL INTERNATIONAL EXHIBITION.

1876.

THE JAPANESE DWELLING.

THIS house, during its erection, created more curiosity and attracted infinitely more visitors than any other building on the grounds. It was erected by native Japanese workmen, with materials brought from home, and built in their own manner with curious tools and yet more curious manual processes. In fact, the whole work seemed to be executed upon exactly reverse methods of carpentering to those in use in this country. The building is situate west of the British Buildings. It was put together without the use of iron. The different parts were mortised, beveled, dovetailed and joined, and where it was necessary to use any other fastenings wooden pins were employed. The woods are of fine grain, carefully planed and finished, and the house, which is the best-built structure on the Centennial grounds, was as nicely put together as a piece of cabinet-work. The lower story of the outside is surrounded by wooden lattice-work, which slides backward and forward, and opens or closes the prospect from the windows of the interior, which are at some little distance within. The second story has solid wooden movable panels on the outside, which may be opened for air or light, or which may be entirely closed in storms or when the sunlight is too strong. The roof is covered with heavy black earthen tiles, which were laid upon a sort of colored mortar; these tiles are ornamented at the edge of the roof by being painted white. The doorway, surmounted by a porch, is not in the centre of the front, but on one side; it is very carefully ornamented in the prevailing style of the rest of the building. Immediately over the entrance step, under the pediment, is an exceedingly fine specimen of carving in wood, with flowers, birds and other objects. Two wings extend northward from the main portion of the dwelling, enclosing a courtyard, which is fenced in, ensuring privacy. This unique building is one of the most noted curiosities of the Exhibition. It is occupied as a dwelling by several Japanese exhibitors. In style, ornamentation and care of construction it is far superior to the Japanese chop-house, 100×20 feet, with a wing on each side, 45 feet long, which is north of the House of Public Comfort. The interior of the dwelling is covered with costly carpets of odd design. The walls are hung with curtains of vegetable fibre, which keep out the sun, but admit the air.

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JAPANESISCHES WOHNHAUS.

JAPANESE DWELLING

PAVILLON DU JAPON.

CENTENNIAL INTERNATIONAL EXHIBITION.

1876.

SWEDISH SCHOOL-HOUSE.

THIS notable structure is situate east of Belmont Avenue and north of the west end of the Main Building. Sweden is represented upon the grounds by no other building than this, and nothing could be better designed to give an idea of the good sense and taste of the people of that country. The school-house was prepared in Sweden and sent over in sections, accurately arranged and easily put together. The material is of wood, which has been oiled and polished, and, so far as can be seen, has been put together without the use of a nail or screw. The boards are beveled, so that no seams are visible. The doorways and window-frames are unique in pattern and appearance, and the overhanging roof gives a quaint and old-fashioned aspect to the house. The principal entrance is by a porch on the west side, a doorway and entry being opposite, on the eastern side. The interior is fitted with school-furniture and other accessories, which will show the system of instruction adopted in the old country, and the accommodations which are given to teachers and pupils. Connected with this building, and immediately adjoining it on the east, is a small wooden structure which contains intricate and delicate machinery belonging to Thevrell's printing meteorograph, which registers inside of the schoolhouse in automatic precision the passage of time, the velocity and direction of the wind, temperature, humidity and atmospheric pressure. These details show how the Swedish "Probs." makes up his prognostications.

SCHWEDISCHES SCHULHAUS. EDIFICIO DE ESCUELA DE SUÉCIA ECOLE SUEDOISE.

SWEDISH SCHOOL HOUSE.

CANADIAN LOG HOUSE.

WRITERS upon the theory of architecture who are ambitious to go back to the very beginning, say that men were taught the art of building by observing the operations of Nature. Thus, from the cave, supposed to be the earliest dwelling-place after our parents were driven from Eden, came, it is said, the Egyptian styles which commenced with entrances to caves and extended to buildings above ground, fashioned after the first forms. The forest, with its stately trunks of trees, suggested the Grecian colonnade; the branches which met overhead in the deep recesses of the woods are said to have given to mankind the idea of the Gothic arch. Whoever is disposed to follow out this fanciful philosophy will find it illustrated in the Canadian Log House, so called. The magnificent portico of the Parthenon may be imagined to have been the perfection of an arrangement of trunks of trees like that which forms the exterior of this fabric. All that is necessary is to extend the size of the building, substitute for the huge trunks with the natural bark upon them which form the colonnade, stone for wood, and patient workmanship and carving, and the idea is completely realized. There are few who would discover the exercise of æsthetic beauty in a lumber-yard, or imagine that, by the piling up of rough boards and taste in the arrangement, something like a structure might be made which would attract general attention; and yet the Canadian Log House is scarcely more than a timber display. The material, except in the portico, is composed of the same sort of boards as may be used in any structure or article which is ordinarily made of wood. The boards are piled as they are while undergoing the process of seasoning, each plank being separated from its neighbor by small blocks, between which is ensured the necessary circulation of air for the drying of the timber. It is the manner in which the wood is arranged that makes of this mere board-pile a structure unique and attractive to the spectator. Six pillars, which are trunks of huge trees, are upon the east and west sides, and on the north and south two extra pillars of the same character make with the corner columns a portico of four. These fine specimens of the Canadian forest are not decorated with capitals, but between them a light lattice-work extends, which relieves the eye and draws attention from the unfinished character of the upper portion of the column. The pillars support a roof of rough planks laid upon each other, in the centre of which rises, by an arrangement of boards piled on boards, a cupola Gothic in style, surmounted by a flagstaff displaying a flag. In the interior two finished columns of ash help to support the roof. Loose boards piled in such manner as to open a doorway from side to side make also a stairway leading to the cupola. The principal trophy of the building is a section of white pine cut from a 38-feet log taken from a tree which was 303 feet in height. The inscription on it avers that the tree was 664 years old when taken down. This is, of course, a matter of estimate assumed by counting the rings in the wood. At all events, the tree must have been very old, as the diameter of the trunk is at least 8 feet. Various specimens of Canadian woods are arranged in other parts of this rude temple, showing abundance of forest wealth in the Dominion, and rendering a solution of the building problem easy. The size of the house is about 60 × 40 feet, and it is situate south-east of the British buildings and nearly adjoining to them.

CANADISCHES BLOCKHAUS. MADEIRAS DEL CANADÁ. EXPOSITION DES BOIS DU CANADA.

CANADA LOG HOUSE.

NEW HAMPSHIRE STATE BUILDING.

EAST of the Connecticut Building on State Avenue, with the pavilion of Michigan as a neighbor on the other side, are the accommodations furnished for the use of its citizens by the State of New Hampshire. The situation is north-east of the villa of the State of New York. For the purposes of this structure a space of ground is dedicated 50 × 50 feet. The style is plain, representing the half-timbered American house, the framework standing out from the weather-boarding, the bracings running at right angles with each other or diagonal. The building is two stories in height, the front gable flattened off near the peak; on the east and west sides three sharply-pitched gables rise above the windows. The first story has at the north end, extending east and west, a one-story extension or office, connecting with the piazza, supported by plain open columns, which extends upon three sides of the building. The entrance is by a low flight of steps, which lead through a broad door to the interior. This is fitted up in good style, but not extravagantly, comfort evidently being a more desirable object than show. There is a parlor for ladies, a reception-room for gentlemen, with apartments adjoining for toilette and other purposes. The second story is divided into several apartments for the convenience of the commission. Exceeding simplicity seems to have governed in the arrangements. The interior, unplastered, showing the wood of the weather-boarding or wainscoting, has a plain and rough appearance, which is in contrast with the usual style of fitting up of neighboring buildings. The dark woods do not woo the light, but seem to invite shade and coolness. The quadrangular stairway in the reception-room opens at the back, instead of at the front, as is most usual in American houses. This square approach to the second story in the centre of the building renders possible an arrangement of apartments up stairs which is unlike the general style in this country. There are other peculiarities about the place which elicit general attention. Natives of New Hampshire who resort to this edifice are received with great cordiality, made comfortable by the representatives of the State, and go away well satisfied with the character of the accommodations which have been prepared.

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NEW HAMPSHIRE STAATS GEB.

NEW HAMPSHIRE BUILDING.

PAVILLON DU NEW HAMPSHIRE

CENTENNIAL INTERNATIONAL EXHIBITION.

1876.

MASSACHUSETTS STATE BUILDING.

SOMEWHAT sombre in appearance, quaint and old-fashioned in style, the addition of the central cupola seems to be all that would distinguish the building of the Bay State from one of those practical, comfortable houses which are still to be met with in the neighborhood of Cape Cod and in other parts of Massachusetts. It is situate on the north side of State Avenue, opposite the building of the State of New York. It is in the style of the colonial times. The front has an overhanging roof, and in the gable is a square oriel window for the garret, which rises from a larger and deeper square oriel window for the second story, whilst beneath is an old-fashioned porch. The ground-plan is cruciform. On each side of the front is a one-story structure analogous to the New England kitchen or the "keeping-room." Piazzas extend in front and on the sides of these wings. The chimneys are heavy and large and broad. The central tower and lookout seem to come from one of the seashore hotels which are now to be found on the New England coast. The size of the Massachusetts Building is 95×70 feet. The wings on each side, one story high, are each 26×60 feet. The audience-room, laid with red and black tiles, is 31 – 6 feet by 37 – 6 feet, and has an open timber ceiling. A room for the State Commission, 26×21, and a room for the press, are on the same floor; also a large manager's room, reception-rooms, etc. There are eleven chambers in the second story. The ridge-pole of the pitched roof is 50 feet from the ground, and the central tower rises 25 feet above it. In interior arrangement and thoughtful adaptation for the purposes intended, this is one of the best planned houses on the grounds. A practical object is demonstrated in the arrangements, which show good sense and ability.

MASSACHUSETTS STAATS GEB.

PABELLON DE MASSAÇHUSETTS.

PAVILLION DU MASSACHUSETTS.

MASSACHUSETTS BUILDING.

CONNECTICUT STATE BUILDING.

CONNECTICUT is housed on the north side of State Avenue, west of Belmont Avenue and east of the Massachusetts Building. The plan of the building erected by the State of Connecticut was made by Donald G. Mitchell, the author of the "Reveries of a Bachelor," known by his *nom de plume* of "Ik Marvel." The house represents an old-style dwelling in the Land of Steady Habits, improved and beautified to some degree by the porches and piazzas. There is a long sloping back roof which extends nearly to the ground. The external walls are plastered and shingled, showing the cross-beams in the old-fashioned style. The chimney is low, wide and bulging, adding to the quaint appearance of the structure. Over the central porch the arms of the State of Connecticut appear as a blazon; the motto beneath, "Qui transtulit sustinet." Inside, the house is one story in height, the roof timbers plainly showing. There is an overhanging gallery which relieves the room of a barn-like effect that otherwise would be painful. The chimney-place is of the good old fashion, broad and deep, bordered with plain brownstone and glazed earthenware tiles bearing quaint antique pictorial designs. There are two deep mantel-shelves, the upper one resting on brackets which are supported by the lower or principal one. The dimensions of the building are—front, 30 feet; depth, 40 feet; western wing, 10×12 feet; piazza, 10×20 feet. The main apartment is 22×30 feet; ceiling, 15 feet.

CONNECTICUT STAATS GEB.

CONNECTICUT COTTAGE

PAVILLON DU CONNECTICUT.

CENTENNIAL INTERNATIONAL EXHIBITION.

1876.

NEW YORK STATE BUILDING.

THIS building is on the south side of State Avenue, north of St. George's House. The Empire State presents a very showy structure, which cannot be said to represent any ancient style of building. The house seems to be modeled upon the plan of the ordinary fancy villas which dot the banks of the Hudson River from New York to Albany, or woo the sea-breezes upon Staten Island or Long Island. It is gay, but not illustrative of any State peculiarity. The dimensions are 80 feet in length by 35 feet in breadth. The piazzas are 15 feet wide. The tower in the front is broad and convenient, and affords a fine view of the Exhibition grounds. The fanciful ornamentation is plenteous, and the painting and finish in the most elaborate style of the American villa. Here are displayed the wonders which result from the modern adaptation of machinery to the production of irregular forms, in the wood mouldings and scroll-work, the decorations and patterns, which have all the beauty of carving without requiring the labor and patience once necessary to obtain them. This style of mansion illustrates the tendency of the American mind in architecture, which is too frequently governed by a desire to obtain all the advantages of fine appearance without solidity of construction. Severe critics decry the application of pretence to the necessities of art or convenience. They must have everything solid and real, or they are discontented. But the forms of beauty can be enjoyed even if they are but shells. A statue which is pleasing to the eye and designed with high taste and skill is none the less beautiful because it is hollow. The interior of the building is handsomely fitted up with parlors and reception-rooms, and offices and accommodations for the officers of the State of New York and the citizens of that great Commonwealth.

NEW YORK STAATS GEB.

PABELLON DE NEW YORK.

PAVILLION DU NEW YORK.

NEW YORK BUILDING.

NEW JERSEY STATE BUILDING.

THIS fanciful structure attracts the immediate attention of every one who comes within sight of it. Its commanding position and size, the extraordinary character of the architecture—which is unlike anything usually seen in this country, with its peaks, gables, projections and porches, together with the prominent and lofty tower—are studies for every one. The style inclines to the Norwegian type, but is a method whereby the fancy of the architect has had abundant play. The building is two stories in height. The roof is peaked and covered with red clay tiles. A considerable portion of the tower end of the second story, at the north-western portion of the structure, is covered with tiles of the same color. The contrasts are strong and the general effect peculiar, rendering this one of the most remarkable buildings in the Centennial grounds. It is situated on the east side of Belmont Avenue, immediately opposite the U. S. Government Hospital. The inside finish is plain. There are offices, reception-rooms, retiring-rooms and other conveniences for the people of New Jersey, for whose benefit in particular the house was erected. The building is, however, so centrally and conveniently located that many weary visitors from other States and countries take advantage of the comforts it affords. The commissioners from this State deserve the thanks of the thousands who are thus benefited by their enterprise in securing so desirable a location and in projecting a building so well adapted to their wants.

NEW JERSEY STAATS GEB.

NEW JERSEY BUILDING.

PAVILLON DU NEW JERSEY.

CENTENNIAL INTERNATIONAL EXHIBITION.

1876.

PENNSYLVANIA STATE BUILDING.

THE State of Pennsylvania, which gave generously toward the cost of the great Exposition, was tardy in making arrangements for the accommodation of its own officers and people. The time for holding the Exhibition had nearly come before the Legislature made the necessary appropriation. The plans had been prepared and everything was ready when the contracts were authorized. When the building was commenced, it was pushed forward with such rapidity that it was ready for use a few days after the Exhibition was opened. This structure is situate south of Fountain Avenue, north of Machinery Hall, near the west end of the lake. The architecture is in the Gothic style, ornamented with a central tower 165 feet high, which is flanked by two smaller octagonal towers connected with the principal one by flying buttresses. The building is of wood, and is surrounded by a tasteful piazza six feet wide. The dimensions are 60×100 feet; the height to the eaves is 22 feet, from which ascends the slanting roof 17 feet, making the height to the peak 39 feet. The roof is covered with slate, and is pierced by dormer windows. At the east and west ends a Gothic porch opens, extending in the gable near to the peak of the roof. The interior contains a main hall, 30×50 feet, two parlors, each 20 feet square, with dressing-rooms and other conveniences attached. There are two committee-rooms also. The Pennsylvania State Commission and the State government occupy this building as their headquarters, and it will be a place of resort for the people of the Commonwealth. Architect, H. J. Schwarzmann; builders, Peters & Burger, of Lancaster, Pa. Cost, $15,000.

PENNSYLVANIA STAATS GEB.

PENNSYLVANIA BUILDING.

PAVILLON DE LA PENNSYLVANIE.

CENTENNIAL INTERNATIONAL EXHIBITION.

1876.

DELAWARE STATE BUILDING.

DELAWARE State Building is situate on the north side of State Avenue, adjoining on the west the Massachusetts Building. The style is Gothic, of modern villa architecture; the house small, as becomes, perhaps, the Diamond State, the territorial area of which is not broad and extensive. It is 54×34 feet, framed of hemlock lined and covered with Delaware floor-boards and weather-boarded with Delaware sidings. The entire building is put up of Delaware timber. A porch and tower stand out from the front, and relieve the plainness of the walls on either side. Over the doorway the coat-of-arms of the State of Delaware attracts attention. From the flagstaff a white flag, with the name of the State upon it, floats in the breeze, and the staff itself is surmounted by the proud emblem of this little commonwealth, "The Blue Hen's Chicken." The ground in front is laid out as a garden. The central path is divided by a diamond-shaped flower-bed, and there are beds of the same shape for flowers on either side. The house is of two stories, and suitable for the accommodation of the Delaware commissioners and the people of that State. The interior is divided by a broad entry, from which rises a convenient staircase leading to the upper rooms in the second story. The ladies' parlor is on the west, neatly papered in green and gold, furnished comfortably and connecting with toilette-rooms beyond. The gentlemen's reception-room, on the east, connects with a retiring-room. The paper is brown and gold. Accommodations for reading and writing are furnished, and everything is in good order to make visitors comfortable. The second floor is divided into four rooms, two of which are fitted up as chambers and two are business-offices of the commission. The building is pleasant, and enjoys during the summer the favor of the prevailing south-west wind, which penetrates every apartment and renders the place cool and comfortable. The architect was E. L. Rice; the builder, J. L. Kilgore, both of Wilmington, Del. In cost this is one of the cheapest buildings on the ground, but economy has been governed by good taste.

DELAWARE STAATS GEB.

DELAWARE BUILDING.

PAVILLON DU DELAWARE.

CENTENNIAL INTERNATIONAL EXHIBITION.

1876.

MARYLAND STATE BUILDING.

WEST of her territorial neighbor, Delaware, upon State Avenue, Maryland maintains her headquarters, immediately north of the California edifice. Tennessee is on her right; and being close under the rise of George's Hill, the position is sufficiently elevated to overlook the grounds. The style of this house is not near so ornamental as some of the State headquarters in the vicinity. The Maryland appropriation was very moderate, and the building was not commenced until near the opening of the Exhibition. The ground plan is that of a cruciform structure. The centre is 31½ feet wide by 60 feet in length. The wings upon the east and west are each 30×31½ feet. At the angles of the cross are piazzas, each 12×30 feet, serviceable for their shade, rendering the interior apartments more pleasant and taking off from the exact appearance which the bare cruciform figure presents. The building is of two stories, the cornices wide and overhanging, decorated with ornamental sawed-work in scrolls, tracery, geometrical figures and shields bearing the State monogram and the dates 1776–1876. The centre pediment bears in large characters the word "Maryland." The turned and carved finials give a finish to the exterior. The interior is devoted to purposes of exhibition as well as of accommodation. The central hall presents in appropriate exhibits the mineral, mining, and other productions of the State of Maryland, including coal, stone and marble, and also illustrates the fowling and fishing interests, including in the latter the oyster fishery, which is of great importance. There are models of fish-hatching houses, of fishing-rafts and buildings used in the shad-fisheries of the Susquehanna, and also of the oyster-catching material, vessels, pungys, canoes, drags, rafts, etc. A very important portion of this exhibit is devoted to showing the various enemies of the oyster which prey upon his existence—all except man, the greatest foe of all, who calmly stalks around and rejoices that he comes last. The Maryland Academy of Sciences furnishes liberal selections from its museum. The Maryland Historical Society has loaned valuable antiquarian relics, and particularly the portraits of historical worthies of the State from the time of Calvert down to the present day. On the left of the main hall are the press-rooms, intended for newspaper headquarters for correspondents, etc., likewise parlors and retiring-rooms and other conveniences, rendering this house agreeable as a stopping-place for citizens of the State, and presenting to all who may drop in something to look at of interest and instruction. Architect, Geo. A. Fredrick. Builders, S. H. & J. F. Adams. Ornamental wood-work by J. Thomas & Son; all of Baltimore. The building was erected under the special superintendence of John H. B. Latrobe, U. S. Centennial Commissioner.

MARYLAND STAATS GEB.

PABELLON DE MARYLAND.

PAVILLON DU MARYLAND.

MARYLAND BUILDING.

WEST VIRGINIA STATE BUILDING.

WISELY the authorities of the State of West Virginia resolved to unite in the building prepared for their accommodation the double feature of a mansion for the reception of friends and strangers and an exhibition-hall. In the great buildings on the grounds this State could make but little figure among the exhibitors in the American department. Its productions, which are nearly all natural, would stand but little chance for examination alongside of fine manufactured goods, objects of art, and ingenious machinery which older commonwealths might present. A special building of its own, in which the varieties of the bounty which Nature has bestowed upon the State could be shown, would attract most attention, and the effect would be more permanent upon the memories of those who might examine the products. For this reason West Virginia is represented by two buildings. One is the State headquarters, of about 40×40 feet, two stories in height, and built upon a ground plan which places it diagonally in position with the exhibition-hall, which is behind it. The main building, in comparison with that which it adjoins, might be said to be shaped like the letter Λ—a seeming result, however, from the manner in which it is placed. This house is two stories in height. It has been constructed, with great care, of native woods, neatly paneled, and with the framework arranged so as to show the varieties in color and grain. From the point at which the angles of the front building meet rises a small cupola, surmounted by a spire. The interior is nicely fitted up and arranged, and near the door is an inscription, "West Virginia welcomes all; the latch-string is always out." The main building is of a dimension of 30×59 feet, and built entirely of West Virginia woods. The exhibition-room is a plain parallelogram of 40×60 feet, which is filled with specimens of the stone, ores, coal, wood, sands, oil and mineral waters which the territory of the State furnishes. The vegetable products are illustrated by tobacco in leaf and manufactured into cigars and snuff. The cereals are numerous, and the soil upon which they grow accompanies the specimens, so as to give the fairest idea of its rich and fertile character. There are over 80 varieties of wood displayed on a pedestal in the centre of the hall; a rough and a polished specimen are placed side by side. The granite and marble and building-stone show great variety and beauty in color. Coal in diversity is displayed not only in the building, but in pillars outside on the grounds. The public-school system is also illustrated by specimens of the books and apparatus used, with maps and other examples. The petroleum product of this commonwealth is large, and care has been taken to show the variety of light and heavy oils. The substances which are used in forming mineral paints are plentiful, and there are specimens of fine sand for making glass, and of marls valuable in cultivation and equal to those of New Jersey. The display is one which must convince all who examine it of the immense mineral wealth of the State, and of the value of its vegetable productions. It only needs enterprise and capital to show that this commonwealth is one of the richest in the Union. The situation of these structures is adjoining and immediately east of the Spanish building, north-west of the Catholic fountain, with Arkansas as an immediate neighbor.

WEST VIRGINIA STAATS GEB.

PABELLON DE WEST VIRGINIA.

PAVILLON DU WEST VIRGINIA.

WEST VIRGINIA BUILDING.

ARKANSAS STATE BUILDING.

A STRUCTURE octagonal in form, rising like a pavilion or lantern, of three stories, has been prepared for the State of Arkansas. By these means, the building being surrounded by windows, a great degree of light is ensured. The appearance of the exterior is neat and pleasing, and the interior is cheerful. Over the main door, which fronts the south, is the escutcheon of the State of Arkansas. The diameter of the centre circle of the building is 82 feet; the superficial area, 5000 square feet. The ceiling, spherical in surface, rises to the base of the octagonal dome, which at the top is 50 feet above the floor. A circle of columns support the roof of the principal octagon. The wall material is wood and glass, roof of iron. The interior is fitted up comfortably for a double purpose—partly for the accommodation of the commissioners and citizens of the State, and partly as an exhibit of the products of Arkansas. There is a ladies' parlor, neatly furnished and provided with a piano, a room for gentlemen, offices, clothes-rooms, etc. At the north side a magnificent stuffed eagle with outstretched wings—one of the finest specimens of the bird that can be shown anywhere—supports the coat-of-arms of the State. He overlooks a very handsome cabinet made in Arkansas, constructed of 35 specimens of native woods, and an elegant piece of workmanship. Among these are woods of the Osage orange, which is indigenous to the State, white holly, walnut of various textures and appearance, corrugated pine, tulip, sassafras, ash, oak, cherry, rattan vine, grape and other varieties. Specimens of the trunks of the trees and vines which produced these woods in other portions of the hall show that they are of extraordinary size and diameter, proving a wildness and freedom of growth not to be excelled in other parts of the Union. The grasses and corn and grains are remarkable. Stalks of corn are here displayed which are 17 feet high and produced 76 bushels to the acre. Cotton, which since the close of the rebellion has become once more a matter of cultivation, is on exhibition, and proves to be of fine quality and long fibre. The ores of lead, and of iron, fossil and magnetic, the petrifactions and novaculite or hone-stone, are also worthy of examination. The architect of this building was A. B. Bary of Philadelphia. Situation north of Fountain Avenue, adjoining West Virginia Building on the east, and not far from the Catholic Fountain.

ARKANSAS STAATS GEB.

ARKANSAS BUILDING.

PAVILLON DE L'ARKANSAS.

CENTENNIAL INTERNATIONAL EXHIBITION.

1876.

MISSOURI STATE BUILDING.

CONSTRUCTED in the Gothic villa style, the Missouri headquarters, which stand on the north side of State Avenue, the farthest west of all the State buildings on that side of the grounds, close up in handsome proportions the line of State buildings in the neighborhood. Iowa adjoins on the east, and the George's Hill restaurant is immediately south. The front shows a principal gable, which rises high near the west side of the house, and is decorated elaborately with finial, and scroll-work of sawed timber. A large arched window opens into this portion of the building. East of the gable a dormer-window rises upon the roof. At the east corner is a square tower, with window in the second story, which extends above the main building, and is finished off with a Mansard roof. A gable on the east side rises at the northern end of the house. There are two dormer-windows on that side between the gable and the tower. On the western side are four dormer-windows. The second story is formed altogether by the pitched roof and gables, lighted by the dormers. There is a piazza arranged on the east, south and west sides, supporting a veranda, pleasant for promenade and observation. On the first floor the main door opens into a large sitting-room, which occupies nearly the whole length and width of the building. Nine windows carried down to the floor open on the piazzas, thus ensuring abundance of ventilation and light. This is the main reception-room for gentlemen. The walls on the sides are wainscoted in hardwoods, fluted and varnished. The walls above are neatly colored and ornamented. The floor is matted; the furniture is comfortable and easy; and altogether there is an air of hospitality about the apartment which assures the visitor that he is welcome. Some specimens of the products of Missouri are arranged around this room. The ladies' parlor is in the second story, the approach to which is by an easy stairway arranged in the front tower. The apartment is pleasant and comfortable in all respects. There is a sitting-room for gentlemen, which is used for an office. There are four rooms in the second story. The exterior is painted in light colors. Dimensions, 48 × 56 feet. The material is mostly of Missouri woods prepared in that State. Designing architect, C. K. Ramsey. Superintending architect, L. C. Miller; both of St. Louis, Missouri.

MISSOURI STAATS GEB.

PABELLON DE MISSOURI.

PAVILLON DU MISSOURI.

MISSOURI BUILDING.

MISSISSIPPI STATE BUILDING.

RUDEST in external appearance, homeliest in interior fitting up and furnishing, the building of the State of Mississippi challenges attention by the contrast which it presents with the gay and fanciful structures around it. Whilst the arts of the carpenter, the cabinet-maker, and even of the upholsterer, have been brought to aid in the embellishment of the mansions in which most of the States receive their citizens, Mississippi displays no more of the builder's art than need be exercised by the emigrant who pitches upon a homestead in the shadows of the woods, and whose residence is a simple log cabin which he himself, although uninstructed in architectural mysteries, can fabricate. The State receives her visitors in a rude shelter which suggests the earliest style of home known to her settlers. Her accommodations are comprised within a space of 40×30 feet. The situation is in the north-western portion of the Centennial enclosure, west of the Japanese building. The outside walls are chiefly of hickory split logs with the bark on. The door-frames and window-frames are made of different qualities of pine. The doorway affects the Gothic as much as can be done, by the meeting at the centre of two logs rising at slight pitch. The panels of the door are intended to display the great variety in the character of the native woods of Mississippi, those portions of the structure being made of 48 different varieties. The eaves overhang the walls and the porticoes, and they are fringed with long Spanish moss, which forms so constant a pendant from the great trees which line the banks of the Mississippi River. This substance is arranged in picturesque style, and adds greatly to the rural character of the building. The balcony is supported by pillars made from the limbs of trees, rustic and of such shapes as nature has permitted, whilst the capitals are gnarled and grotesque knots and roots fantastic in arrangement. The interior is fitted up with native woods; upon the inner walls, smooth and polished, so as to show the grain and natural color. Pine predominates, but there is great contrast even in that product, which varies in appearance and quality according to the species and portions of the trees from which they were taken, not only in the grain and shadings, but in the substantial color. There are 68 kinds of woods in the interior, distinct from those in the panels of the doors, so that the timber treasures of the State are here shown in 116 varieties. The ornaments of the interior, brackets and other adjuncts are as the forests furnish them, and add to the general interest of the structure. All the timber used in this house came from Mississippi. Carpenters, citizens of the commonwealth, came with it, and have erected this unique and picturesque cabin. The commissioners from Mississippi are accommodated here. Residents of the State are welcomed, and strangers from all parts of the United States and of the world are courteously received and afforded opportunities to see and examine for themselves.

MISSISSIPPI STAATS GEB.

PABELLON DE MISISIPI.

PAVILLON DU MISSISSIPPI.

MISSISSIPPI BUILDING.

OHIO STATE BUILDING.

WHEN this structure, on the northside of State Avenue, west of Belmont Avenue, was planned, the intention was to display in a striking manner the character and qualities of the different sorts of stone which are to be found in the State of Ohio. This design has been partially carried out. The first story of the main building is formed of stone of different colors and qualities. The second story of the front and gable is of Dayton stone of a light color, interspersed with limestone. In the upper part of the gable is displayed a shield, on which is carved the arms of the State of Ohio. The glass in the windows is made from ground Massilon stone from a quarry near Ravenna, Ohio. It is fine and clear, and hardly inferior to French plate-glass. The other portions of the second story are of wood, and there is attached a wooden pavilion to the north of the main building, intended to exhibit articles from the State of Ohio. The latter is in the modified Gothic villa style, and is 45 feet front by 60 feet in depth. It is to be regretted that this house could not be finished in the manner originally designed. It would have been a handsome ornament to the grounds. The pavilion building is 40 feet in front and 60 feet long. It has a veranda on both sides, the western one supported by a columned porch, and that on the east being without columns. Architects, Heard & Sons, of Cleveland, Ohio; builders, Aaron Doan & Co., of Philadelphia.

OHIO STAATS GEB.

OHIO BUILDING.

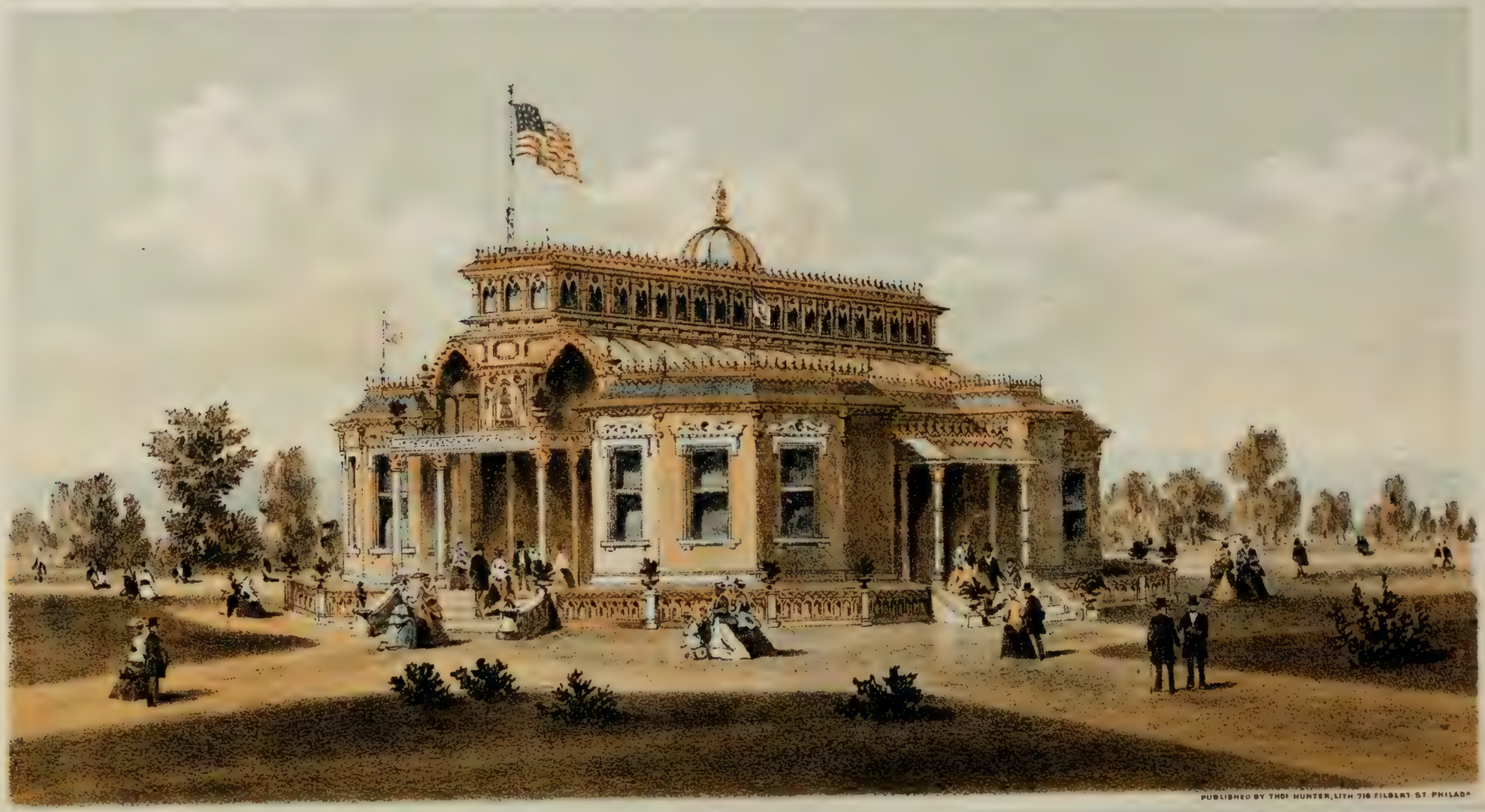
PAVILLON DE L'OHIO.

CENTENNIAL INTERNATIONAL EXHIBITION.

1876.

THE INDIANA STATE BUILDING.

THIS pavilion is upon State Avenue, west of the Ohio Building. It is somewhat peculiar in appearance and decoration, and by some has been compared to the upper decks and "Texas" of a Mississippi River steamboat. It is built of wood, and is in the form of an irregular cross, 55 feet in length. From the level of the ceilings of the side rooms a truss-arched roof rises 24 feet above the centre of the hall, which is lighted from the rotunda above. There are three porches for entrance—one at the centre and the others at the sides. In the interior, upon the walls, are 200 tablets, 92 of which are to be used by the counties of the State for their statistics. By these means is furnished in the most concise form a very complete and satisfactory summary of the condition of the State of Indiana in all those particulars which are of interest and importance to the political economist. Each county shows the date of its settlement, the time of its organization as a county, census figures of population, statements of principal products, particularization of industries, geological and natural features, together with the population of the larger villages and an enumeration of churches and school-houses. The cities by this assistance set forth their commercial statistics, and manifest, to all who observe, the character of their most notable industries. The design is to comprise upon these tablets matters of knowledge and interest equal in value to the most elaborately written article which might be printed in a cyclopædia. The remaining tablets are to be devoted to the business-men of the State, to be used for advertising and other purposes. There are also committee-rooms, a ladies' parlor, a gentlemen's parlor, and other apartments. A handsome fountain rises in the centre of the great hall. The materials used in this very showy construction are wood, brick, iron and glass. It was declared semi-officially when this structure was commenced that it was intended to illustrate "as far as possible Indiana homes and their productions." The materials are such as the State produces, but the most enthusiastic citizen will not be prepared to go so far as to assert that "Indiana homes" are generally as ornate as this very handsome building. Cost, $10,000.



INDIANA STAATS GEB.

INDIANA BUILDING.

PAVILLON DE L'INDIANA.

CENTENNIAL INTERNATIONAL EXHIBITION.

1876.

ILLINOIS STATE BUILDING.

OF the Gothic villa style, the Illinois State Building, cheerful in coloring, bright and attractive, claims attention from those who pass along State Avenue. It is situated immediately west of the Indiana State Building, with Wisconsin as a neighbor on the other side. The house is of two stories and of irregular form, with two gables in front, the central one being lower than that at the end. On the east and west sides are two gables; a tower and small spire, hexagonal in shape, above the second story is a feature of the south-eastern corner. The eastern and western sides are provided with bay-windows. A piazza extends around the eastern and southern sides of the house. It is broad and comfortable, affording pleasant shade, the benefit of the breeze and a fine view of the Exhibition Buildings. The main entrance-door opens into a reception-room, which extends the entire width of the building. The floor is laid in marquetry work of oak and walnut. The walls are half wainscoted in hardwoods. At the western end is a handsome mantel of clouded marble of a peculiar color, resembling lead color or gray mingled with white. The ornamentation of this elegant piece of Illinois stone-work is of black and white marble. The novel appearance of the mantel-piece attracts the admiration of every visitor. From the main reception-room opens on the west the ladies' parlor, which is nicely furnished and connected with a drawing-room. The gentlemen's parlor and reading-room is on the east. From the centre of the main reception-room an arched passage leads to the stairway ascending to the upper rooms. In that part of the building are four apartments for the Commission. The secretary's office is on the east of the reception-room, fitted up appropriately for the purpose. Everything connected with this structure is comfortable, and the people of Illinois as well as those of other States are made welcome. The size of the house is 40×60 feet. The architects were Wheelock & Thomas, of Chicago; the builder, Jonathan Clark, of the same city. The timbers were all prepared in Illinois and transported to the Exhibition.

PUBLISHED BY THOS HUNTER, LITH 716 FILBERT ST PHILAD.

ILLINOIS STAATS GEB.

ILLINOIS BUILDING.

PAVILLON DE L'ILLINOIS.

CENTENNIAL INTERNATIONAL EXHIBITION.

1876.

MICHIGAN STATE BUILDING.

ON the north side of State Avenue, west of the Wisconsin Building and adjoining the headquarters of New Hampshire, is the very showy structure erected by the State of Michigan. In appearance, elaboration and detail, embellishment and ornamentation, it is as rich as any State structure upon the grounds. The house is Swiss in appearance and decoration, the outlines being broken up by bay-windows, verandas, porches and hanging galleries, with snug little piazzas and much open work. The central tower is an imposing feature, and strikingly illustrative of the most ornate characteristics of the architecture of Switzerland. The coloring is in happy contrast, and the general effect of the exterior is graceful and pleasing. The ground plan shows an area of about 50×65 feet. The idea has been to make this building in all respects illustrative of Michigan material and of Michigan workmanship. The brownstone foundation comes from the Marquette quarries; the roofing slate is from Huron Bay, Lake Superior; the wainscoting in the reception-room is of highly-polished alabaster from the Grand Rapids quarries. The office of the governor of Michigan is ornamented with a mantel and side panelings of Michigan marble. The interior finish of other rooms is of native woods and polished marble and alabaster. The floors are laid with hardwoods of various kinds and patterns. The main staircase is spacious and handsome. The doors are of solid walnut and elaborately carved. The fitting up is of the finest character. The furniture is of Michigan woods, made by Michigan cabinet-makers. The walls are ornamented with pictures by Michigan artists. "Off Sleeping Bear Point, Lake Michigan," a large and elegant painting by Robert Hopkins, occupies a prominent position. The interior is fitted up with offices, parlors, reception-rooms and other conveniences, and it is expected that the citizens of Michigan visiting the Exhibition will not omit a friendly call at the State headquarters building, and certainly, when they see it, they will all agree that they have something to be proud of.

MICHIGAN STAATS GEB.

MICHIGAN BUILDING.

PAVILLON DU MICHIGAN.

CENTENNIAL INTERNATIONAL EXHIBITION.

1876.

WISCONSIN STATE BUILDING.

PLAINEST among the State buildings, with no more ornamentation than the ordinary frame house of the well-to-do citizen, the State of Wisconsin does not challenge admiration by the beauty of the arrangements which she has made for the accommodation of her commissioners and citizens. There is no superfluity of ornament here, but the interior shows that the more important objects of comfort and convenience have been studied. This house is on the north side of State Avenue, between the buildings of Michigan and Illinois and north-west of the west end of the United States Government Building. The dimensions are 45 × 50 feet, height of two stories, with a central round-headed window and window-door in front at the second story, and a double round-headed window on each side. A small cupola of pyramidal shape rises above the ornamental pediment and is surmounted by a flagstaff. A piazza supported by plain pillars extends around the eastern, western and southern sides of the house. From the main entrance-door a hall extends through the building seven feet wide. On the western side is the ladies' parlor, 16 × 20 feet, which is connected with a retiring-room in the rear. The floor is carpeted with Brussels, the walls covered with gilt paper, the ceiling in light blue, and panelings of thick Wisconsin paper in imitation of woods being arranged at the proper places. The furniture was made in Wisconsin. On the east side there is a reception-room 20 × 16 for gentlemen, baggage-room, wash-rooms and a reading-room, which is furnished with files of papers published in Wisconsin. A stairway leads to the second floor, upon which the main entry, running from north to south, is of the width of the hall below. This story is divided into six rooms, three upon each side, which are used as sleeping-apartments by the employés, in addition to which there is a private office room. North of this building is an annex intended for special display of the productions of Wisconsin. It contains specimens of the ores, minerals, stone and woods of the State. Over this collection presides the war-eagle "Old Abe," a bird which can boast of a biography the particulars of which some of the "Badger State" attendants will be glad to relate.

WISCONSIN STAATS GEB.

WISCONSIN BUILDING.

PAVILLON DU WISCONSIN.

CENTENNIAL INTERNATIONAL EXHIBITION.
1876.

IOWA STATE BUILDING.

THERE is simplicity and plainness of construction about the building of the State of Iowa which might tempt strangers to pass it by, but they will find within such arrangements as will practically demonstrate the ruling idea in its construction—namely, that it should be convenient and suitable for the purposes of a State headquarters. The house is two stories in height, and the ground plan like to the letter T. The narrowest portion is in the front building, which is 40×42 feet. At the northern end are bay-windows upon the east and west side, adjoining which on each side are doors and porches, so that the width of the edifice in that portion is 54 feet. The roof is of the old-fashioned gable shape. The front is plain, with a central double window with square head, and double windows of the same dimensions on each side. The piazza in front is supported by clustered columns. The appearance of this structure is significant of good taste and appropriateness of design. A central hall leads, near the back of the house, to the stairway to the upper stories. The ladies' double parlor is on the east, one room opening into the other. The furniture is good and appropriate. It is carpeted, well lighted and cheerful in appearance, the ornaments principally being pictures in worked tapestry. The gentlemen's reading-room is on the west, and the office of the commission immediately adjoining. In the upper portion of the house are four rooms fitted up for the accommodation of the commission and attendants. The situation is on the north side of State Avenue, east of the Missouri building, and adjoining the tent pavilion of Tennessee. The California State building is immediately south of it. Architect, Lovelace, of Des Moines, Iowa. Builder, Leaming, of Des Moines. Cost, $3700. A portion of the materials were prepared in Iowa.

IOWA STAATS GEB.

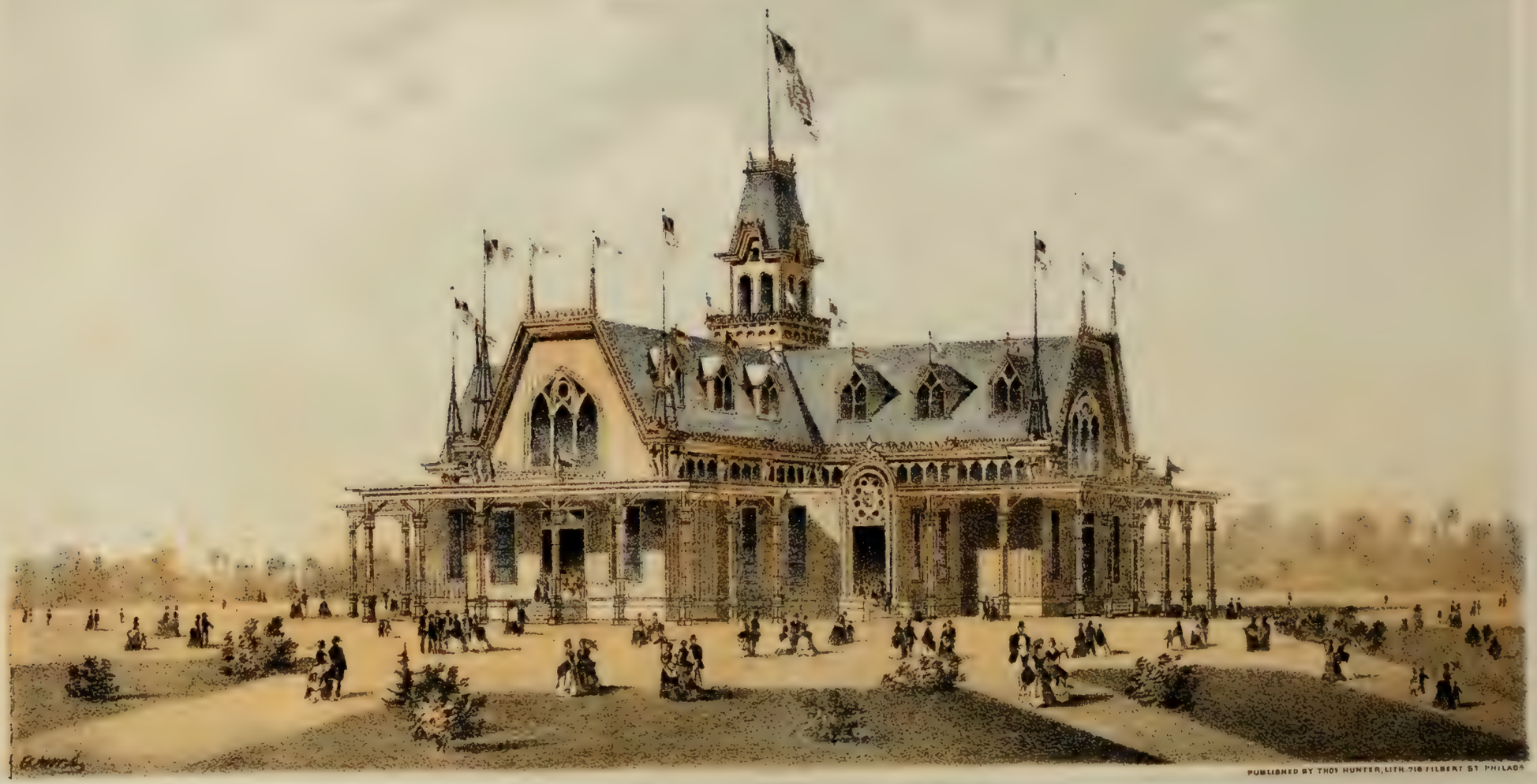
PABELLON DE IOWA.

PAVILLON DE L'IOWA.

IOWA BUILDING.

KANSAS AND COLORADO STATE BUILDING.

TWO Commonwealths have here united in the construction of an edifice for their joint accommodation. It is Gothic in style, built in the form of a Greek cross, the arms of which are each 132 feet in length from end to end. A central tower rises at the intersection of the roofs. Dormer windows light the second story. A broad Gothic window opens in each gable, and a piazza with small pavilions at the intersection of the angles renders the front comfortable. This hall is adapted to a double purpose. It will accommodate the commissioners and the visitors from the two States which own it, but it is also intended for an exhibition building of the products of the State of Kansas, which can be better disposed in order to give a correct idea of the resources of that portion of the great West than could be had if they were displayed in the larger buildings. These exhibits are made in a circular hall in the centre of the house, and are approached by broad passage-ways from the north and south. This structure is situate immediately east of the New Jersey State Building. A painting of the broad seal of Kansas which is nine feet in diameter is placed over the southern entrance, and a map of the State, 12 × 25 feet, hangs beneath.



KANSAS & COLORADO STAATS GEB.

KANSAS & COLORADO BUILDING.

PAVILLON DU KANSAS ET COLORADO.

CENTENNIAL INTERNATIONAL EXHIBITION.

1876.

COOK'S WORLD'S TICKET-OFFICE.

THIS building stands on the west side of Belmont Avenue, north of the east end of Machinery Hall. The pavilion is in the Renaissance style, handsomely ornamented and attractive in appearance. The ground-plan is in the figure of a Greek cross. In the interior is a central hall 60 feet in diameter, offices, waiting-rooms and other apartments for the accommodation of visitors. This office belongs to Messrs. Cook, Son & Jenkins, the American branch of the house of Thomas Cook & Son, London, known all the world over as managers of excursions, tours and travels to all parts of the globe. By their extensive agencies and arrangements they ensure to the traveler the best accommodation on his journey, good hotels wherever he stops, and every comfort and convenience. Cook's Tourists' tickets carry the holders to every portion of the civilized world.

The whole business is under the control and charge of Mr. Thomas Cook, the senior member of the firm, who for almost a lifetime has been engaged in the business of teaching the people of the world how to travel cheaply, pleasantly and comfortably.

These tourist tickets present also the additional advantage that they are not limited in time; they permit the tourist to stop *en route* at pleasure, while all unused tickets are redeemed.

Hotel coupons are also issued, available for accommodation at at least one first-class hotel in every chief city of the world, at fixed and uniform prices, and that price lower than the regular price of the hotel. The firm holding this concession have had a similar connection with all the great expositions of the world, commencing in London in 1851, and ending in Vienna in 1873.

COOKS WELT BILLET VERKAUF.

COOK'S WORLD'S TICKET OFFICE.

BUREAUX DES BILLETS DE M. COOKE.

CENTENNIAL INTERNATIONAL EXHIBITION.

1876.

GLASS EXHIBITION BUILDING.

THIS is one of the special manufacturing structures on the Centennial grounds. It has been erected by Gillinder & Sons, glass manufacturers, of Philadelphia, for the exhibition of their peculiar industry. Here the process of making glass-ware for domestic use is exemplified from the melting and blowing of the crude material to the cooling, polishing, cutting, engraving and ornamenting of every species of glass, pitchers, goblets, wine-glasses, tumblers, vases, fancy bottles and other articles. The entire operation, from the crude material to the finished implement, is thus exemplified. The building is large, neat in appearance, and admirably adapted in all particulars for the uses designed. The dimensions are about 100 by 40 feet. The site is west of Machinery Hall, and very near the Fifty-second street entrance, at the foot of George's Hill.

Among the exhibits in this building are several steam-engines in active operation, every part of which, from boiler to the smallest valve, is made of glass; a glass locomotive capable of drawing two glass cars at the rate of seven miles an hour; a lady's bonnet of spun glass, which, when laid out in continuous line, would extend 48,000 miles, or twice around the globe. These articles, of no practical utility themselves, illustrate the wonderful capabilities of the material of which they are made, as well as the skill the manufacturers have attained.

GLAS FABRIK.

GLASS EXHIBITION BUILDING.

GILLINDER & SONS

EXPOSITION DES GLASSES.

CENTENNIAL INTERNATIONAL EXHIBITION.

1876.

SINGER (SEWING MACHINE) MANUFACTURING CO. BUILDING.

THE time is fully within the memory of Americans of the present generation who will not confess themselves old when the invention of the sewing-machine was spoken of as a novelty which never could be made valuable, or which, if such should happen to be the case, would cause deplorable results in the distress and injury of all the sewing-women in the land. Scarcely thirty years have elapsed since Elias Howe obtained his first patent. Some years passed by before the machine elicited much favor, but latterly its success in various forms has been enormous. The Singer Manufacturing Co. has invested a large capital in the manufacture of machines upon the patents in their possession, and they have at their headquarters in the Centennial grounds the two millionth machine of their making, which they design disposing of when the Exhibition closes, by lot, to be awarded to some fortunate lady who may visit them in the mean while. The Singer building is situate upon Lansdowne drive, north-west of the Art Building annex, and occupies a pleasant situation overlooking Lansdowne Glen. It is in the Gothic cottage style, oblong in shape, the dimensions being 56×81 feet. Highly ornamented gables rise in the centre of the north, south, east and west sides. They are topped off with handsome finials, and the open timber-work and decorations are in fine style. Their pitched roofs join Mansard pavilion roofs at the angles of the house. Each of these corner additions receives light from a single dormer-window opening into the second story rooms. A handsome portico surrounds the building. It is broad, comfortable and shady. The roof, of slate, is gayly ornamented in colors. The upper portion of the cottage is decorated with flagstaffs at every available point. There are twelve of them, which display the colors of the principal nations of the world. The ladies' parlor is at the south-west portion of the cottage, and is richly furnished, the wall decorations being elegant pictures in tapestry worked by the Singer sewing-machine. There are offices adjoining. The main exhibition-room is on the east, and occupies the entire depth of the building on that side. In handsome cases are exhibited specimens of sewing-machine workmanship upon shoes, saddles, harness, clothing and embroidery. There are 61 sewing-machines in full operation in this apartment during exhibition hours, no two of which are alike in appearance or in details of machinery. Among the curious apparatus here exhibited are machines for sewing wax thread, making buttonholes and eyelets, and binding books. Three wax figures representing magnificent women, one being a lifelike representation of the princess of Wales, are in the show-cases. The dresses are elaborate and costly, in the richest styles, showing varieties of sewing, pleating, ruffling and embroidering, including a magnificent costume rich in gold bullion embroidery, which garment is estimated as worth $8000. The architect of this building was James Vandyke, of Elizabeth, New Jersey. The work was done entirely by employés of the Singer Manufacturing Co. Cost, $20,000.

PUBLISHED BY THOS HUNTER, LITH. 716 FILBERT ST PHILAD.

SINGER NÄHMASCHINEN CO. SINGER SEWING MACHINE CO. SINGER MACHINES A CONDRE.

CENTENNIAL INTERNATIONAL EXHIBITION.

1876.

FRENCH RESTAURANT.

THE Restaurant "Les Trois Fréres Provençaux" (the three brothers of Provence) is noted in Paris for its excellence, the pre-eminent character of its accommodations and the superiority of its cooking. A branch of this establishment was at the Vienna Exhibition, and the proprietors have transferred it to the American Exhibition. The building is on a lot 200 by 250 feet. There is a banquet-room, 130 × 50 feet, with a café, private saloons, billiard-rooms and kitchen. The main saloon is handsomely fitted up. Upon the walls are four large and elegant pictures in tapestry, woven with great skill, in which the colors are bright and the shadows harmoniously managed. They represent hunting-scenes, the figures exceedingly well drawn and life-like, and the effect complete. This work is as fine as any which is to be found in any of the great Exhibition buildings, and must have required perfect skill and patience in execution. The furniture is appropriate for the purposes of the building. There are a large number of tables conveniently disposed for the accommodation of parties and for the comfort of those who dine alone. On the sides and front the ground-space is utilized for the same purpose. Comfortable awnings cover the entire area, and those who wish to dine or sup *al fresco* may enjoy the shade and the breeze. On the southern side of the building tables overlook the lake, and are more secluded from observation than other parts of the enclosure. One may here enjoy not only the delicacies of the *cuisine*, but solace the eye with the view of the handsome expanse of water and the coolness which is diffused in the atmosphere by the numerous jets of the great fountain. The portico in front, being semicircular, is connected with pavilions, which are fitted up as wine-rooms, and are stored with the choicest vintages. It is estimated that in this restaurant there can be served at one time 1000 persons. It is under the direction of Leon Goyard, of Paris. The location is on the south-west corner of Belmont Avenue and Fountain Avenue.

FRANZÖS. RESTAURATION. FRENCH RESTAURANT. RESTAURANT FRANÇAIS.

CENTENNIAL INTERNATIONAL EXHIBITION.

1876.

CAMPBELL PRINTING-PRESS BUILDING.

THIS may be considered as an annex to Machinery Hall, and is situate due west of that building, near Elm Avenue. The Campbell Printing-press and Manufacturing Company of New York has erected this structure in order to demonstrate the facilities which it possesses for the illustration of the processes by which to aid the art preservative of all arts. The building is 124 feet in length by 88 feet in width, and is equipped to contain a complete newspaper office, with editorial, composing and press-rooms, and a job office. Here are exposed in the plainest manner all the mysteries which once surprised an unexpecting world, and caused the suspicion, when Gutenberg and Faust made their discovery known, that by the assistance only of the father of evil could such things be done. Here may be seen reporters and editors scratching off articles for the press at the rate of twenty pages an hour. The busy printer's "devil" reveals himself and issues his importunate commands for "copy." The compositor, with stick and rule, hovers over his case like a humming-bird over a flower, and drones out, as he adjusts his type, the unending refrain of "Click, clickety, click." The proof-reader hurries over his business with seeming rapidity, but with great sharpness to detect errors and executive ability to correct them as he goes along. Then comes the work of correcting, of adjusting the matter in form, of stereotyping, perhaps, and the final arrangement of the type upon the press, from which the printed sheets soon issue with amazing rapidity. Among the presses in use are Campbell's printing, rotary and folding machine, with a capacity of 20,000 copies folded per hour, and 25,000 unfolded. There are besides a large number of cylinder presses and job-presses and other machinery, including the antique press of Isaiah Thomas, the father of printing in New England, with the furniture of his office and various other tools and implements connected with the history of typography in this country.

CAMPBELL BUCHDRUCKER PRESSE.

TIPOGRAFIA DEL SR. CAMPBELL.

TYPOGRAPHIQUE DE M. CAMPBELL.

CAMPBELL PRINTING PRESS BUILDING.

PHOTOGRAPHIC ASSOCIATION STUDIO.

THE Centennial Board of Finance ceded to the Centennial Photographic Company, before the Exhibition opened, the exclusive privilege of selling and making photographic pictures and articles tending to their production and use within the International Exhibition. For the purpose of taking and making the pictures the association erected a studio or hall on the east side of Belmont Avenue. The building attracts attention from the fact that it is without windows, showing walls and decorations which, by the softening of art, subtract from the appearance of what otherwise would be an uninteresting structure. A piazza, porch and balustrade on the exterior are prominent features, and the front is elevated and handsomely finished. The building is 86 feet 6 inches front by 125 feet in depth, and is but one story in height. It is constructed on the sides of a hollow square, the courtyard being decorated as a garden with flowers and shrubbery. The interior of the building is lighted with skylights designed for photographic convenience. The front portion of the studio is reached by a wide stairway communicating with the reception-room and two galleries for the exhibition of photographs. There are three operating-rooms for taking pictures, rooms for finishing them, waiting-rooms and public and private offices. The entire structure is perfectly arranged for the object intended, and its use has given great satisfaction. Architect, H. J. Schwarzmann; builder, John Duncan. Cost, $25,000.

PHOTOGR. GESELLSCHAFT. PHOTOGRAPHIC ASSOCIATION STUDIO. ASSOTIATION PHOTOGRAPHIQUE.

CENTENNIAL INTERNATIONAL EXHIBITION.

1876.

JAPANESE BAZAAR.

THE Japanese are certainly the Yankees of the Asiatic continent. There is utility in their arrangements and a wide-awake appreciation of the demands of business which show thrift and thorough mercantile ability. Anticipating the curiosity which attends their movements among all the visitors of the Exhibition, they resolved to make the most of the opportunity and turn American inquisitiveness to their own advantage. The Japanese Bazaar is simply a shop, furnished with goods likely to attract purchasers and wisely restricted to commodities which, compared with the elaborate articles in the Japanese sections of the Main Building, are cheap. The Bazaar is situated north of the House of Public Comfort, and opening eastward faces the Swedish School-house. The building was erected by the artisans who put up the Japanese dwelling. It is not so fine a piece of workmanship as the latter; but considering the object for which it is intended, it must be pronounced in appearance and finish superior to most of the temporary structures erected on the grounds. The main building shows a broad centre with quadrangular wings at the ends, and the width is about 125 feet. The depth is probably forty feet, and there is a storage annex adjoining. The interior may be said to be a series of counters, shelves and tables, open to the air and light, protected only by the roof. The latter is in the usual Japanese style, covered with black tiles, those at the edges being painted white. The principal roof overhangs what might be called a shed roof, and the latter, in the centre of the main building and at each of the wings, is decorated with pediments grotesque in shape, and not kept in order by the severe attention to maintaining straight lines which is seen in American architecture. The little piece of ground which surrounds this building has been enclosed and fixed up in Japanese garden style. The flower-beds are laid out neatly and fenced in with bamboo. Screens of matting and of dried grass divide the parterres. There is a fountain guiltless of *jet d'eau* from which the water trickles. At the southern entrance a queer-shaped urn of granite on a pedestal, shows marks of great age, being weather-worn and dilapidated. It must have done garden service years before Perry opened Japan to the Western nations, and it was carved by Niphonese who had never seen a foreigner, and who never could have expected that their work would be transported thousands of miles to be inspected by millions of strangers. The garden statuary is peculiar. Bronze figures of storks 6 to 8 feet high stand in groups at certain places, and a few bronze pigs are disposed in easy comfort in shady places. The shelves and tables of the Bazaar are loaded with curious goods, in the preparation of which these industrious people excel. There are bronzes of all sorts and designs, china-ware, tea-services and unique ceramic articles odd in appearance, and some devoted to strange uses. Of the gilded and varnished articles known as japanned ware there is great variety, and there are numerous knickknacks and curiosities of all sorts which the Japanese merchants are anxious to dispose of, and are ready to barter for greenbacks.

JAPANESISCHER BAZAAR.

BAZAAR JAPONÉS.

JAPONAIS BAZAAR.

JAPANESE BAZAAR.

STATE-HOUSE IN 1776.

AS a Centennial building the State-house in Philadelphia is chief of all. It has been called the birthplace of liberty. It is certainly the birthplace of the International Exposition of 1876, which celebrates in the magnificent expanse of Fairmount Park the grand events which gave being to a nation a century before. This venerable edifice was erected by order of the Assembly of the province of Pennsylvania for the accommodation of its own members and the convenience of courts and public offices. Between 1682 and 1729 the Assembly was without a fixed place of meeting; its sessions were held sometimes in private houses, for several years in a school-room, upon occasion in the Quaker meeting-houses and in the court-house at Second and Market streets. In 1729, £10,000 were appropriated for the purchase of ground for the purpose of building a State-house. With that money the Assembly purchased several lots on the south side of Chestnut street between Fifth and Sixth, which extended southward halfway to Walnut street. Andrew Hamilton, speaker of the Assembly and chairman of the committee, was the architect, and the main building was commenced in the summer of 1732. It was not ready for use until October, 1735, when the Assembly first sat in it, although the structure was not finished. In 1741 it was considered to be completed. At that time the centre building alone was the State-house. The tower and steeple on the south side were not then built, and for nine years no effort was made to add to the main structure. In 1733 the Assembly authorized the construction of two buildings, one on each side of the State-house, for public offices. They were two stories in height, with hip-roofs, stood some distance from the main building, but seemed to be connected with it by arched piazzas, from which stairways extended to the second story of the offices, which were independent of the rooms below. It is a question how access was obtained to the second story of the State-house before the tower and stairway were erected. It might have been from the main central hall. In 1750 the Assembly authorized the erection of a building on "the south side of the State-house, to contain a staircase, with a suitable place for hanging a bell." Upon this tower a wooden steeple was erected in style resembling the present one, but not so lofty, Isaac Norris, speaker of the Assembly, in the latter part of 1751, authorized to be procured in London a bell to weigh about 2000 pounds, upon which he directed the following inscription to be cast:

"BY ORDER OF THE ASSEMBLY OF THE PROVINCE OF PENNSYLVANIA FOR THE STATE HOUSE IN THE CITY OF PHILADELPHIA, 1752."

"PROCLAIM LIBERTY THROUGHOUT THE LAND TO ALL THE INHABITANTS THEREOF.—LEVITICUS XXV. 10."

This bell was cast at Whitechapel, London, and weighed 2080 pounds. It was received in Philadelphia about the end of August, 1752. Upon trying its tone it became cracked. It was recast by Pass & Stow, of Philadelphia, in April, 1753. Upon trial it was found that the tone was not satisfactory. It was again broken up and recast by the same founders, and placed in the steeple in June, 1753. A clock for the State-house was made by Peter Stretch in 1759. The dials were displayed at the eastern and western ends of the main building, in stone cases, imitating old-fashioned eight-day clock cases, which extended to the ground. In May, 1775, the second Continental Congress sat in the east room of the State-house, and occupied that apartment during the greater part of the Revolution. Whilst using this apartment Richard Henry Lee's resolution of independence was adopted, July 2, 1776. A declaration of the causes leading to that act was adopted July 4. On the 8th of July, John Nixon, a member of the Provincial Council of Safety, read the Declaration of Independence in the State-house yard to the people there assembled from an observatory which had been erected by the American Philosophical Society to note the transit of Venus over the sun. At the same time the king's arms were taken down from the chamber of the Supreme Court-room, now National Museum, and were carried to the Old London Coffee-house, where they were publicly burned.

The State-house yard was enlarged before this time by the purchase of the intervening ground to Walnut street. The wooden steeple, becoming decayed, was taken down in 1781. The low buildings on the east and west adjoining the public offices were used for sheds, storage of artillery and other purposes. Frequently they were occupied by deputations of Indians on their visits to the city. The liberty bell was taken down in 1777 upon the approach of the British army toward Philadelphia, removed to Bethlehem, Pennsylvania, and brought back upon the evacuation of the city by the enemy. This bell was afterward used only on particular occasions. It was rung in 1828 in honor of the act of British Parliament emancipating the Roman Catholics, and on February 22, 1832, in honor of the centennial anniversary of the birth of Washington. It was cracked July 8, 1835, whilst being tolled in memory of Chief-justice Marshall, who died in Philadelphia two days before, and whose funeral procession was passing toward the steamboat wharf, from which the body was to be transferred to Richmond, Virginia. It was rung afterward occasionally, though cracked, but became so much injured during the celebration of Washington's birthday in 1843 that it was never used afterward.

UNABHÄNGIGKEITS HALLE.

EDIFICIO DE LA INDEPENDENCIA EN 1776.

HOTEL DE L'INDEPENDANCE.

INDEPENDENCE HALL IN 1776,
PHILADELPHIA.

INDEPENDENCE HALL IN 1876.

THE contrasts of a century are here shown. The centre building remains substantially as it was in the Revolution, except that at the main entrance the plain doorway has been replaced by a fixture with arched entablature and columns. The clock-cases on the east and west have been removed. The steeple is a new one; it was built in 1828. At that time a new bell was procured, which, by coincidence with the history of its predecessor, was not perfect and satisfactory until the third casting, two bells having previously been broken up. This bell was cast by J. Wiltbank, and weighed 4600 pounds. It was taken down in June, 1876, and replaced by another, presented by a citizen, which weighs 13,000 pounds. Around the top of the new bell is the inscription, "Glory to God in the highest; and on earth peace and good will to men." On the bottom is the old inscription, "Proclaim liberty throughout the land to all the inhabitants thereof." An eagle with olive branch, arrows, stars and other emblems is upon the bell, which was cast by Meneely & Kennedy, of Troy, New York. A clock presented by the same citizen, which was made by the Thomas Clock Company of Thomaston, Conn., replaces the clock made for the city of Philadelphia by Isaiah Lukens in 1828. This building, by resolution of councils, after Lafayette's visit in 1824, was given the name of Independence Hall. It was occupied after the Continental Congress left it by the Pennsylvania Assembly, the mayor's court and the district court in the lower rooms. Peale's Museum had possession of the upper rooms from 1802 to 1828. The United States Circuit and District Courts and offices held the second story from 1829 till about 1854. In the latter year the city councils of Philadelphia took possession of the upper story, which they still occupy for their place of meeting and for committee-rooms. The square offices and piazzas, which were on the east and west sides of the main building during the Revolution were torn down about 1816, at which time the Legislature sold the State House to the city of Philadelphia. Wings of two-story offices, arched so as to be fire-proof, were erected for the accommodation of the courts and county officers. The building at the south-west corner of Fifth and Chestnut street is the City hall. It was erected in 1791 for the use of the mayor and councils and other officers of the city of Philadelphia. During the time the Federal government was in Philadelphia—from 1790 to 1800—the Supreme Court of the United States sat in the second story, under Chief-justices John Jay and Oliver Ellsworth and their associates. The United States District and Circuit Courts occupied the same room. The building on Fifth street, on the south side of the City hall, belongs to the American Philosophical Society. It was finished in 1787. The society dates its origin from the establishment of the Junto by Dr. Franklin and others in 1727. The building at the south-east corner of Sixth and Chestnut street is known as Old Congress Hall. Work upon it was commenced in 1787, and it was finished in 1790. The Congress of the United States under the Federal government occupied this building entirely from 1790 to 1800. The House of Representatives sat in the south room, first floor, and the Senate in the south room, second floor. There was no door on Sixth street, as is the case now; the entrance was from the front door, on Chestnut street. The rooms on the first and second floors in the front part of the building were used by Congress for committee-rooms and other purposes. In the House of Representatives' chamber, in 1793, George Washington and John Adams were inaugurated President and Vice-President for their second term; and in 1797 John Adams and Thomas Jefferson were inaugurated as President and Vice-President of the United States. Since Congress left Philadelphia this building has been occupied by court-rooms and public offices.

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UNABHÄNGIGKEITS HALLE.

EDIFICIO DE LA INDEPENDENCIA EN 1876.

HOTEL DE L'INDEPENDANCE.

INDEPENDENCE HALL IN 1876,
PHILADELPHIA.